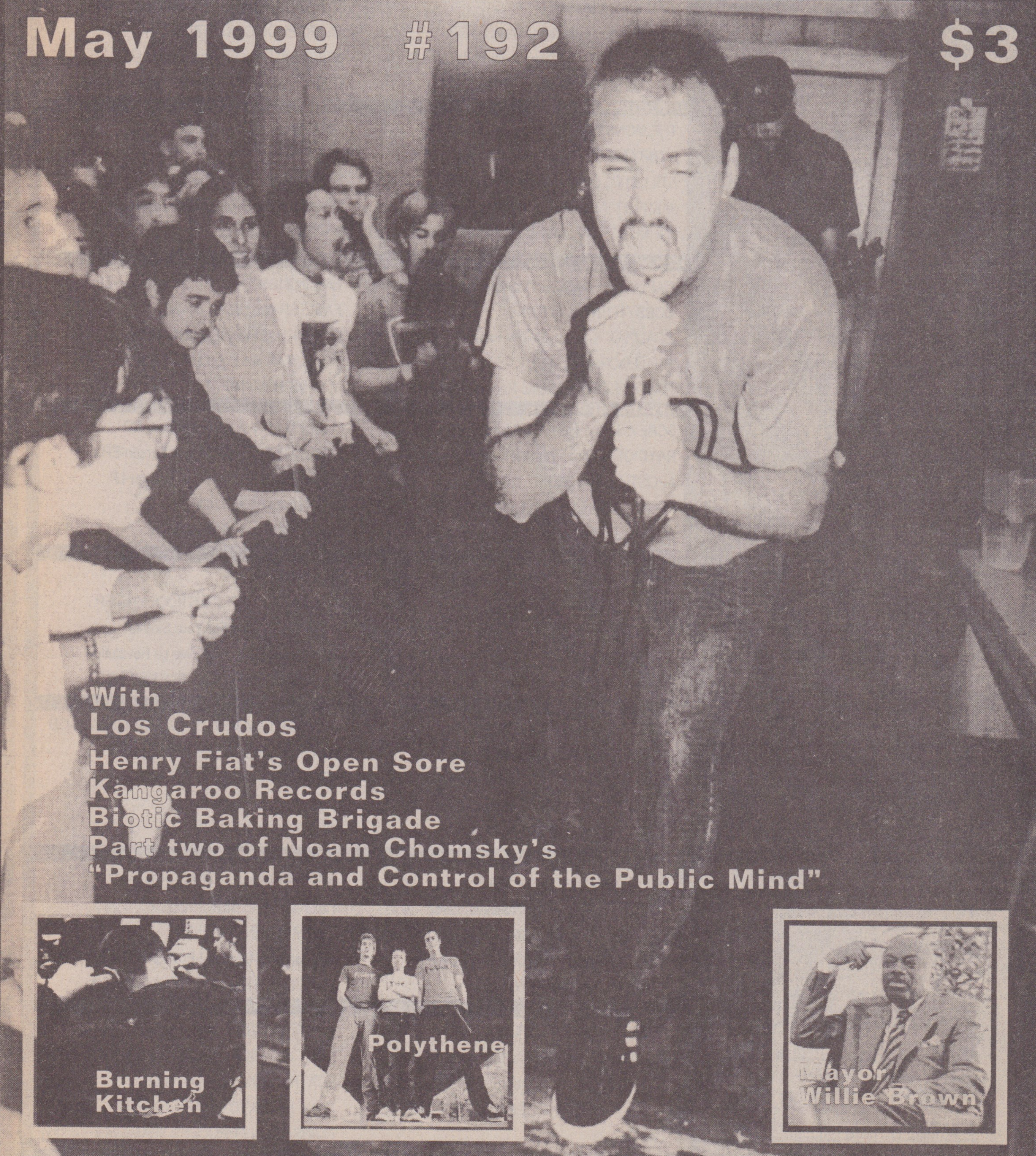
MAXIMUMROCKNROLL

May 1999 #192 $3



With
Los Crudos
Henry Fiat's Open Sore
Kangaroo Records
Biotic Baking Brigade
Part two of Noam Chomsky's
"Propaganda and Control of the Public Mind"

Burning Kitchen

Polythene

Mayor Willie Brown

MAXIMUMROCKNROLL

SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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•*Australia, Asia, Africa:* Copies are $7.00 each/ 6 issue sub for $42.00 (US dollars).
Let us know which issue to start with!

BACK ISSUES AVAILABLE:
Back issues 148-149, 152-153, 156 Pt 2, 160, 161, 166, 168, 170-175, 177-187 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 15th of previous month– **NO LATER!!!**
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Jacqueline Prichard
CRUDOS PHOTO: Karoline Collins

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

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TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS
- CAPITALIST CASUALTIES-Subdivisons In Ruin-LP
- V/A-Japan In Decline-LP
- V/A-Destroying Southern Tradition-EP
- DEVOID OF FAITH-Commodified People-LP
- V/A-This Is The Life Vol 3-CD
- FUCK ON THE BEACH-LP
- RATOS DE PORAO-Carniceria Tropical-LP
- AGORAPHOBIC NOSEBLEED-6"
- WORD SALD-Death March 2000-LP
- YELLOW MACHINE-Spot Remover-CD

JEFF HEERMANN
- THE MONSTERS-Birds Eat Martians-CD
- BOBBYTEENS-I Wanna Go Home-45"
- STILLETTO BOYS-All Alone/You Said
- JAKKPOT-Young & Dumb-EP
- JOHNNY THUNDERS & HEARTBREAKERS-2xEP
- LIGHTNING BEAT MAN-EP
- PRICKS-LP
- THE STALIN-Trash-LP
- SUICIDE KINGS-Teenage Disaster-LP
- BITCH SCHOOL-live

TOM HOPKINS
- CAPITALIST CASUALTIES-Subdivisions In Ruin-LP
- BOBBYTEENS-both EP's
- SCALPLOCK-Inculcate The Fear-EP
- PHALLOCRACY-EP/CUTZ-EP
- RAYDIOS-Original Demo Recordings-LP
- END IN SIGHT-Killing The Musicians-EP
- FAULTER-No, I Won't Go-EP
- STALIN-Trash-LP/SECTION 8-EP
- TOTALITAR-Sin Egen Motståndare-LP
- MAN VS HUMANITY-EP

CAROLYN KEDDY
- SCREWS-Hate Filled Classics-LP
- RAYDIOS-Original Demo Recordings-LP
- APOSTLES/BIG BOBBY-split-EP
- PROLETARIAT-Voodoo Economics-CD
- AVENGERS-Died For Your Sins-LP
- CHOSEN FEW-A Root & A Beer-CD
- BOBBYTEENS-both-7"s/V/A-Larsen-EP
- SUICIDE KINGS-Teenage Disaster-LP
- LIGHTNING BEAT MAN-7"
- DEE STROY & THE D-FEX-EP

DULCINEA LOUDMOUTH
- SMOGTOWN-Losin' It-45/SUICIDE KINGS-LP
- THE LEWD-2xLP
- MC5-Thunder Express-LP
- GLUECIFER-10"
- TRUST FUND BABIES-live
- RAYDIOS-LP
- ROCK N ROLL STORMTROOPERS-EP
- AVENGERS-Died For Your Sins-LP
- JOHNNY THUNDERS-Vive La Revolution-10"
- FRANKENSTEIN DRAG QUEENS...-CD

RAY LUJAN
- RECEIVERS-Words-CD/STIFFS-CD
- BEAVER FEVER-Take One-EP
- TRAVIS CUT-CD/POLYTHENE-Kill Techno-45"
- DISCOUNT/CIGARETTE MAN-split-EP
- DEE STROY & THE D-FEX-EP
- LILLINGTONS-Death By TV-LP/UNKNOWN-CD
- WATER CLOSET-LP/POP QUIZ-Go-EP
- HENRY FIAT'S OPEN SORE-CD
- SISSIES-Geography-CD
- BELLRAYS/AVENGERS-live

TIMOJHEN MARK
- BLACK ARMY JACKET-222-LP
- UNITED SUPER VILLIANS-Escapist-EP
- YELLOW MACHINE GUN-CD/SCALPLOCK-EP
- PHALLOCRACY-EP/WORD SALAD-LP
- SUBVERSION/SPAZZ-split-CD
- ARMS REACH/SCALPLOCK-split-EP
- FUCK ON THE BEACH-LP
- ABSTAIN/DENAK-split-EP
- V/A-Japan In Decline-LP/SECTION 8-EP
- SEPTIC DEATH-Crossed Out Twice-CD

ALLAN MCNAUGHTON
- ALIEN BLOOD TRANSFUSION-EP
- END IN SIGHT-Killing The Musicians-EP
- POLYTHENE-Kill Techno-45"/POP QUIZ-Go!-EP
- THIRD DEGREE-7 Ply-EP/WATERCLOSET-LP
- THE EX-live
- BEAVER FEVER-Take One-EP
- MEATJACK/SUPERHIGHWAY CARFIRE-split-EP
- SCATHA-Birth, Life & Death-LP
- TUNE IN TOKYO-Heat Resistant-EP
- RUINS/KENNY PROCESS TEAM-live in London

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TOP 10

Please send us records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

TRUST FUND BABIES/LOS HUEVOS-live	THE LEWD-2xLP/STRYCHNINE-live
THE RAYDIOS-Original Demos-LP	THE BODIES-White Trash-CD
SMEGMA/LOIKAMIE-spilt-EP	SMOGTOWN-Losin' It-45"
ROCK N ROLL STORMTROOPERS-EP	CAPITALIST CASUALTIES-LP
CANDYSNATCHERS-Human Zoo-CD	DWARVES-Free Cocaine-LP

JAH NELL

NEW BOMB TURKS/HELLACOPTERS-split-EP	BOBBYTEENS-Treat Me Right-45"
APOCALYPSE BABYS-Nuclear Rain-EP	POP QUIZ-Go!-EP
BOBBYTEENS-I Wanna Go Home-45"	SUICIDE KINGS-Teenage Disaster-LP
THE LEWD-2xLP	THE DWARVES-Free Cocaine-LP
THE LILLINGTONS-Death By TV-LP	THE PILL/LUCKY TIGER-split-EP

JACQUELINE PRICHARD/SEAN SULLIVAN

FAULTER-EP/HOPE(DELUSION)-EP/CUTZ-EP	CAPITALIST CASUALTIES-Subdivisions...-LP
DESPERATE CRY-45/THIRD DEGREE-45	TOTALITAR-LP/PHILLIPE/UNIVERSAL-split-EP
UNITED SUPER VILLAINS-EP/END IN SIGHT-EP	BLACK ARMY JACKET-LP/SCALPLOCK-EP
SECTION 8-EP/MEATJACK/S.H.C.-split-EP	EMERGE/DISBELIEF-split-EP/LOCKJAW-EP
POLYTHENE-EP/SUPERSLEUTH-EP/APRIL-EP	MAN VS HUMANITY-EP/CRASH NORMAL-EP

BRUCE ROEHRS

OXBLOOD-CD/TEMPLARS-CD	OPPRESSED/FATSKINS-split-EP
SMEGMA/LOIKAMIE-split-EP	STREET TROOPERS-Montreal-EP
SMOGTOWN-Losin' It-45"	BODIES-White Trash-CD
DESTRUCTO ROCK-Tribute To Antiseen-CD	BONECRUSHER-Working For Nothing-CD
V/A-Skins & Pins-CD	REDUCERS/AUTHORITY/BURDENS/BODIES-live

MAX WARD

MORE NOISE FOR LIFE-Thrash Mosh-EP	AUTOMATON-Fifth Ward-EP
TERVET KADET-CD/DEVOID OF FAITH-LP	MASS GENOCIDE-Justice-EP/D.I.E.-EP
V/A-Japan In Decline-LP	FUCK ON THE BEACH-LP
FEAR OF GOD/DEATH NOISE-split-LP	TOTALITÅR-LP/ROTTEN SOUND-LP
DWARF BITCH-7 Miles-EP	ASOCIAL-EP

RYAN WELLS

STARCLUB-Cool Posers-LP	RAYDIOS-Original Demo Recordings-LP
CRASH NORMAL-EP	STILETTO BOYS-EP
TOTALITÅR-LP	KIRKS-Rotten Love-EP
CUTZ-Heart Attack-EP	DEE STROY & THE D-FEX-EP
CHARGERS-Pistol Whipped-EP	BOBBYTEENS-both-45"s

KENNY KAOS/REMA YOUNG

DWARVES-Lick It-2xLP	HENRY FIAT'S OPEN SORE-CD
ELECTRIC FRANKENSTIEN/GLUECIFER-split-EP	HELLACOPTER-Doggone Your Bad Luck Soul-10"
LOS PERROS-Wast My Time-45"	LINK PROTRUCH & THE JAYMEN-Hit & Run-CD
NEW BOMB TURKS/HELLACOPTERS-split-EP	SCUMFEST-97 & 98-videos
THE PRICKS-Destroy High Society-LP	SUPERSNAZZ-Diode City-LP

ZINE TOP TEN

Monozine #6	Distorted Views#2
Scumzine #3	Brass Furnace Going Out #7
Fighting Godzilla With A Squirtgun #7	Happy Not Stupid #9
Impact #19	Pepperpot #6
Radio State #1	Second Nature #8/9

ZINE SHITWORKERS

Sam Atakra	Peter Avery
Aragorn	John Backstrom
Michelle Barnhardt	Lily Boe
Jerry Booth	Enrico Cadena
Chris Charla	Brianna Chesser
Karoline Collins	Catherine Cook
Robert Collins	Rob Coons
Jeremy Cool	Rafael DiDonato
Mikel Delgado	Neale Fishback
Jonathan Floyd	Gardner Fusuhara
Brian Gathy	Zabet Gerber
Todd Gullion	Katja Gussmann
Lance Hahn	Chris Hall
Harald Hartmann	Jeff Heermann
Tom Hopkins	Jenn Hyman
George Impulse	Kenny Kaos
Carolyn Keddy	Roger Kuhns
Dulcinea Loudmouth	Michael Lucas
Ray Lujan	Hal MacLean
Timojhen Mark	Mary Jane
Jeff Mason	Tobia Jean Minckler
Mundo Murguia	Allan McNaughton
Jennifer Mushnick	Jah Nell
C. Nellie Nelson	Donna Poole
Casey Ress	Bruce Roehrs
Harry Sherrill	Serena Sigona
Ty Smith	Sparx
Steve Spinali	Sugarfoot
Jason Valdez	Max Ward
Ryan Wells	Shane White
Winni Wintermeyer	Jeff Yih
Rema Young	

ZINE CONTRIBUTORS

Mykel Board	Nathan Berg
George Tabb	John Kohut
Jason Beck	Brian Zero
Ted Rall	Queenie
Renae Bryant	Dave Emory
Nick Fitt	Mark Hanford
Larry Harmon	Felix Von Havoc
Brian GTA	Erich Schulte
Ryan Richardson	Mark Murrmann
Jose Palafox	Melissa Buckheit
Brandon	Teena
Davina	Anne
Gabriel	LPDC
Matt O	Lük Haas
Bob Suren	Melissa Klein
Pete S	Joe Whiting
Jon Gingrich	Oscar Montes
Henrik	Stefan
Richard Knuppers	Generic
Daniel Chapman	Greg Higgins

ZINE COORDINATORS

Arwen Curry, Sean Sullivan, Jacqueline Prichard

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#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk–The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk–The Sixties Pt 2".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk–Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk–Dead Boys".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk–The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk–GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk–Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk–Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eylinners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk–Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk–999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk–Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk–X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk–Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers of Punk–Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk--Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily and Lance's Holiday in the Sun,, "Pioneers of Punk--Dead Kennedy's".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers of Punk--DOA".

#189/Feb '99. Monster X, Peter and the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat Records, Halfways, Hot Rod Honeys, DeRita and Sister.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers of Punk--Mechanics".

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode, "Pioneers of Punk- Minor Threat" Part one of Noam Chomsky's "Propaganda and Control of the Public Mind".

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Records, Willy Brown, Biotic Baking Brigade, "Pioneers of Punk-Vice Squad", Part two of Noam Chomsky's "Propaganda and Control of the Public Mind".

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

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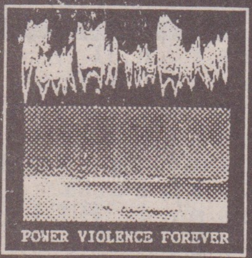

Far East Fastcore! / Bonus live tracks on CD

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Total doom / sludge / slowcore!

OTHER STUFF:

•PHOBIA "Means Of Existence" LP/CD •GASP "Drome Triler Of Puzzle Zoo People" LP/CD •BURNED UP BLED DRY "Cloned Slaves For Slaves" 7" •"Bllleeeeaaauuurrrrgghhh! - A Music War" compilation 7" •"Fiesta Comes Alive" compilation LP/CD •GODSTOMPER "Saturday Morning Power Violence" 7" •NO LESS 7" •MELT BANANA 7" •CAPITALIST CASUALTIES "Dope & War" 7" •PHOBIA "Enslaved" 7" •MAN IS THE BASTARD "D.I.Y." CD •SPAZZ "Sweatin' To The Oldies" CD

Distro: Revolver USA

All prices postpaid / US currency only

	No.America	Surface	Airmail
7" =	$3.50	4	6
LP =	$8	10	13
CD =	$10	11	13

Incoming (don't order yet!):
•ANCIENT CHINESE SECRET-LP/CD
•LACK OF INTEREST-LP/CD

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CARNICERIA TROPICAL
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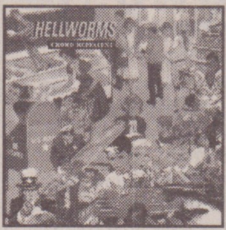
VIRUS 220 LP: $9.00 CD: $12.00

B.G.K.
A DUTCH FEAST... THE COMPLETE WORKS OF BALTHASAR GERARDS KOMMANDO
The year was 1983. The place was Amsterdam. The band was B.G.K. Live or recorded, these Dutch punks had one of the most furious and intense displays of hardcore the world has ever seen (or would ever see again!). Their entire discography collected! VIRUS 218 2xLP $12.00 / CD: $12.00

THE FARTZ
BECAUSE THIS FUCKIN' WORLD STILL STINKS... The year was 1981 and hardcore was on the rise... Complete discography of these Seattle pioneers - fast and furious, snide, snotty, and political, with classic collage-artwork to boot! Spawned bands as infamous as Ten Minute Warning and the Accused! Fuck art, let's fart!
VIRUS 217 LP $9.00 / CD: $12.00



HELLWORMS
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SF'S finest trio of noise-punkers (ex-VICTIM'S FAMILY, SATURN'S FLEA COLLAR) are back to their roots - spine jolting pummel-rock! With a downright... okay, we'll say it.... almost melodic bassline and intense chops - you'll worry about your ears!
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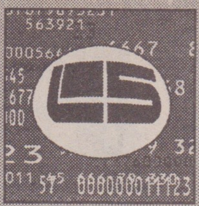
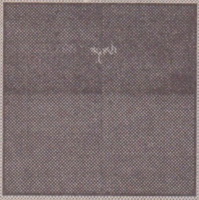


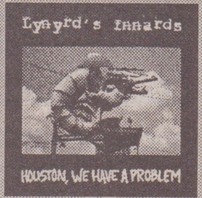
Landos 45
self-titled
7" HR024
Featuring ex-members of the Bollweevils and 30-Seconds Deep.

Nymb
"Glass Eye"
CDep HR027
Female vocals and a very unique emo sound.



The Wayouts
"Better Days..."
CD HR026
Melodic dynamic emo with great hooks and great vocals.

Lynyrd's Innards
"Houston"
7" HR022
3 new solid punk rock tunes.



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file under : garage-power pop

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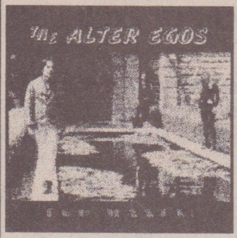
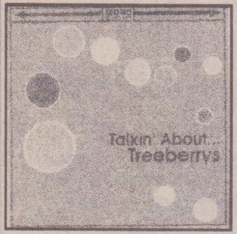


Legendary guitar player and singer from Gizmos, Thee Forgiven and Tommyknockers, Rich Coffee is back with his new band! Alter Egos are new action of garage/Power Pop music. Their music are carrying cool pop sound with 60's & 70's punk energy and 90's aggressive guitar rock'n roll. This is thier debut album includes 16 brand new original songs. Highly recommended for all garage/pop punk/power pop fans. $11 (PPD)

file under : power pop

TREEBERRYS - TALKIN' ABOUT CD



A great debut from Japanese pop sensation. Treeberrys is young and most talented band from Tokyo. Their sounds are similar to Beatles, Hollies, Knack and Rubinoos. But they are not copy cat. They have own pop style. Songs are catchy, melodic, powerful with Rickenbucker guitars. This is thier first CD. Including 12 their own songs. We very recommend all pop fans! Don't miss it!

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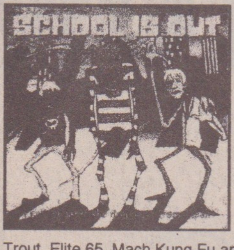
file under : wildest Jap punk/ garage comp

V/A - SCHOOL IS OUT : JAPANESE GARAGE/PUNK DROP-OUTS COMP CD



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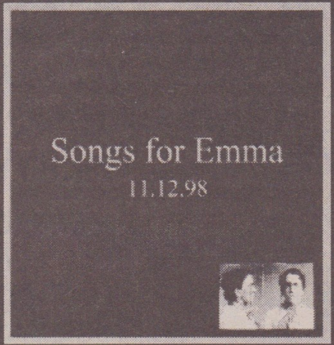

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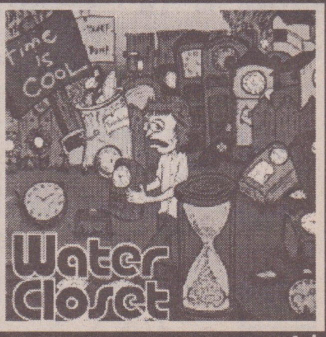

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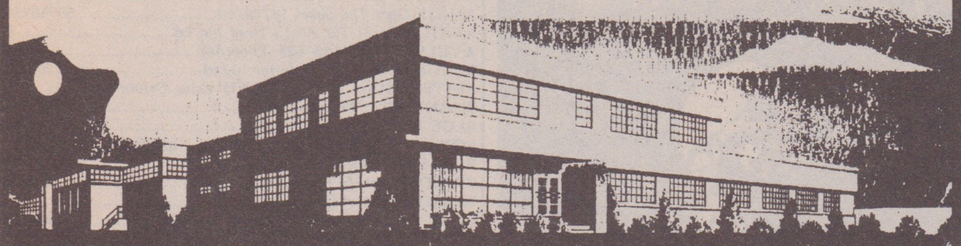

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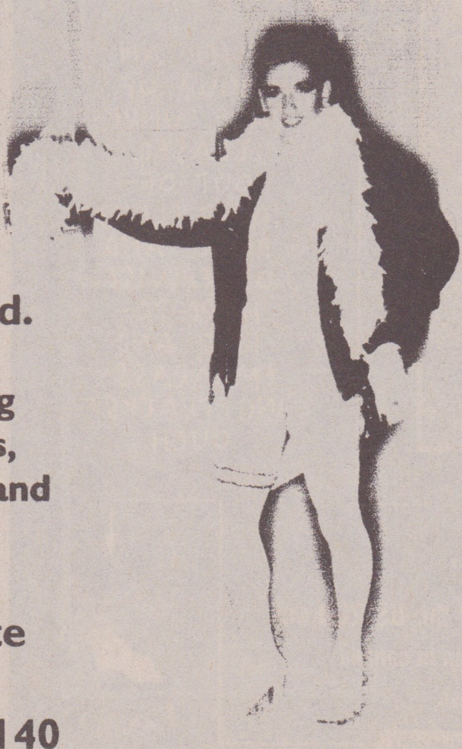

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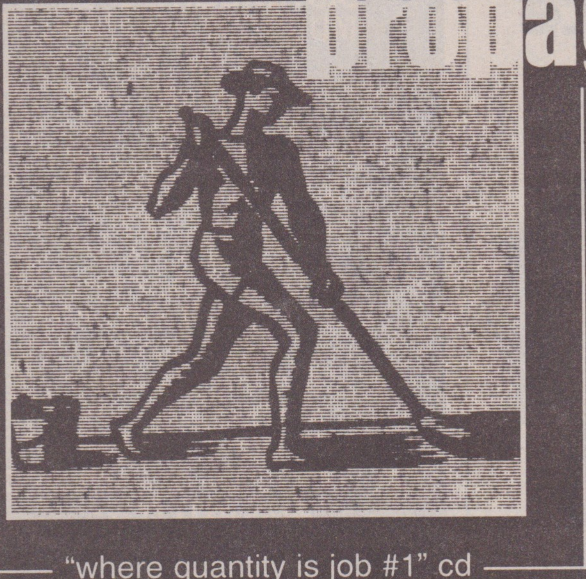

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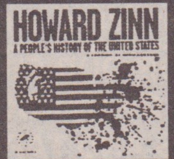

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A MRR-

If this nonsense about MRR only being available on the internet is true, you should be ashamed. Not even in ancient Rome, with its tradition of betrayal, did they wait for the ruler to be dead and buried before they destroyed his empire.
Sammy the Mick

B Dear Sean,

It's great to hear MRR will be cyber only! Fuck those who oppose. Is there a date set when it will be online? And will there possibly be an online archive of all issues of MRR someday or is that a horrific and virtually impossible task? Just wondering, Jeff Mead
JnJ.Mead@aci.net

c MRR,

Nice try, guys. I gotta hand it to ya, the concept of no more maxi rock is a good one, but if you wanted to fool some long term readers like me, you should have used more plausible arguments to back the the whole thing. Take it from an old time bullshitter. I've told whoppers like when I was a child I was raped in my nostril and that I had an extra mouth behind my ear and had it beleived, so I know what I'm talking about.

What you should have said was that for the last several months the magazine has been losing massive amounts of money because of a price increase in printing that was due to a worldwide ink shortage. That these costs have not only damaged you now but in the future too because some of you morgaged your homes to meet costs, and the only way to keep the thing going anymore was to go online and stop printing. Also that after debts were paid, ad rates would go down to recognize that there are no longer printing costs. *That* would have fooled me and many others. Not this lame turn around in philosophy that you tried to trick me with. *Ha ha.*

The whole April Fool's Day thing is part of why I love you though. The best one I remember was in like '92 or '93 when Mykel wrote that fake column about being arrested for having sex with a child. You see, that was plausible because he'd been writing quite a bit about how sex with kids should be legal and gave lots of defenses for it. I was starting to think the man was a pedophile. So to read about him being picked up for it seemed perfectly natural. I think there was even a Free Mykel Board commitee that made up a bunch of t-shirts saying Free Mykel Board that wanted their money back after they found out it was a gag. *That* my friends was an effective april fools gag. So, I dunno. Try harder next year I guess. JoJo the Monkeyboy Dewey Hi Connor on Long Island.)

PS I'm trying to start a band with influences that include the Stooges, Minor Threat, Black Flag, Gang Green, Motorhead, etc. so if you play guitar or drums and are anywheres near Battle Creek MI please contact me at 616-963-3839.

d Hello MRR!

After reading Mike Beer's remarks in issue 189, I thought I would write in to say thanks. Thank you for covering garage bands. I like garage "punk"! It rocks my lame ass. I personally think that punk rock started in the 60s with garage bands. Mr. Beer says to read other zines that cover mostly garage and surf. *Flipside*? Come on Mike, the people at *Flipside* rarely have a clue. The reason I read MRR is because of the regularity. Most garage zines come out to infrequently. Some records that get reviewed in MRR are already out of print by the time other zines review them. There are way too many bands out there who play a mix of 60s and 70s punk, how do you pick and choose what gets reviewed? Anyway, thanks again MRR. Hell bent and glory bound, "Midwest Jeff"/ 724 R./ Atchison, KS 66002

PS. What's so underground about getting a zine at Tower or Borders?

E MRR,

This is an open letter in response to Mike Beer City's column in MRR #189. Hey Mike, I'm sorry, but I'm having a really hard time trying to grasp the concept that you don't consider that garage or surf music isn't "punk" enough to be in MRR's hallowed pages. Now, I haven't been reading *Maximum* as long as you have (in fact, only since late '95), but I've come to the conclusion that *Maximum* is a punk mag that covers punk music and its related genres (which includes garage, surf, pop-punk, emo, crust, etc.) because of the way they approach music as an ethic, independent, d.i.y. and all that.

It seems that your vision of what MRR should be is only the punk you listen to listen to + the

stuff you put out on your label. In that case, you should start your own zine too (and get Felix Havoc to join you, cuz he seems to share your punk rock utopian ideas). Sure, there's other zines that cover garage, rock'n'roll + surf like *Flipside*, *Punk Planet*, *Noises From The Garage*, but *Maximum* only adds to the perspective by providing different views on the same subject, + isn't that what punk is about, a musical forum for debate and/or mutual admiration. To say that *Maximum* is inundated with garage/ surf/ rock'n'roll bands is a bit of a stretch, + pop-punk never went away. (All you have to do is scan the back issue contents page to see that there's at least one pop-punk band interviewed in each issue + as far as surf, the last interview I remember was back in '95 or '96 with the Phantom Surfers, + those guys are as punk as they come!)

Mike, it seems to me that you've become a bit disillusioned with punk music: what's your beef with garage bands playing with punk bands but not vice-versa? That may be happening in Milwaukee, but can you say with certainty that it's happening in San Francisco, New York, or Kansas City? And your little jab at Mordam only masks petty jealousy at the other labels currently being distributed by Mordam. You say you have friends at Mordam, why don't you ask them why they're not distributing "punk" music anymore?

Instead of whining of about the invasion of garage and surf over punk in MRR, don't read it. Your are entitled to your own opinion, as am I, but let's face it, garage/ surf/ rock'n'roll music is just another form of punk that you may not like, but lots of other people do, + *Maximum* is going to continue to support it as much as they did when they first started. Get what I'm saying? Thanks a lot, feel free to respond.
Bryce Dunn/ #204-1110 W. 10th Ave./ Vancouver, BC V6H 1J1/ Canada

Bryce,

Just a little correction to your letter. We cover independent punk music that is rock'n'roll based, so we take musical considerations into account as well as "indie vs. major" type stuff. There are plenty of bands in the d.i.y./ indie scene we don't review or take ads for cuz their music is all mellow, too pop, etc. Jeff M.

MR&R,

I had to put pen to paper after reading Felix Havoc's column (MR&R 190) about early English punk bands! Although well-written, he left out a hell of a cunny [?] of bands—like he said, the Exploited & GBH are not unheard of or obscure punk bands, why include them then?

One thing I must say (however trivial) is, be nice to know where half the bands were from. So for you Felix, some bands you could have included : Subhumans (Wiltshire)—Spiderleg/ Bluurg Recs, De Mob (Glouscter), Cult Maniax (North Devon)—Elephant Rock Recs, Metro Youth (Exeter Devon), Zounds (London)—Crass Recs, Poison Girls (Crass Recs), Flux of Pink Indians (Crass Recs), Alternative (Scotland), Screaming Dead (No Future)—Swindon, etc.

The reason I write this is British kids today are very influenced by US bands—ie Green Day, NoFX, Bad Religion, etc. So someone new getting into the punk scene, picking up a *Maximum*, reading about their past bands might want to do some research, passed down a pair of bondage trousers realizing what a big slice of early-ish British punk they have missed! Yours,
Steve K./ Over & Out/ Aberfan/ Midglam/ South Wales/ UK

Dear MRR,

Props to you guys for interviewing Mark Bruback! Mark Bruback is one of the smartest people I've ever met, along with Katrina of Outcast Records, unfortunately the elitist bastards of the Seattle punk scene disagree. Mark's messages at some of the bigger Seattle shows are unheard due to ears being waxed over by a build up of jealousy and screaming accusations by rich little mama's boys in their punk uniforms that only contribute an empty bottle and more alcoholic casualties to our society.

It makes me really happy to see that Seattle is one of the only places where Mark's talents go unappreciated, even though his message should be appreciated everywhere, Seattle included.

Even though Seattle overlooks Mark Bruback, and a lot of other really talented people, it's not like it really matters. Seattle is just one town, the punk scene is like trying to be a part of an extremely high class country club and, not only that, as far as revolutionary movements go, everyone is apathetic and doesn't have their act together. So-called punk rock idiots, also called the Drunk

Punk Mafia, sit around and get wasted, talking about revolution and change, then forget about it the next day in their post-drunken stupor. Yet people like this have the balls to criticize the ones that are working hard to make a difference, people like Mark Bruback.

I'm glad that Mark is able to turn his head and keep his chin up in spite of what goes on around him in Seattle, if more people in that scene would have made an example of him and worked as hard as he has for change and kept their guards up, maybe MTV wouldn't have exploited it.

Emma Rhoids/ Aggro Scab, c/o Nicole/ P.O. Box 7963/ Missoula, MT 59807-7963/ emma_rhoids@anti-social.com

MRR,

I'm writing on behalf of my band, Boiling Man, to clear up a bit of a bizarre misunderstanding. Some of you may have seen advertisements for a 7" of ours called "I'll Watch You Die", which states that Boiling Man features ex-members of the Pist. It is not true. One of the members in the band is in fact in another band with an ex-member of the Pist, who in turn is in another band with a bunch of ex-members of some other band, which features a couple of guys from a band no one ever heard of before.

Hard to follow...? My point exactly. It really shouldn't matter who used to be in what band before, the past is the past. It seems that being human we waste a good portion of our time reflecting on ghosts that are no more. So to anyone who may have gotten all excited thinking that Boiling Man did indeed feature ex-Pist members, we (though we did not make those particular ads) apologize for any inconvenience. We are just a band with a bunch of guys you've probably never heard of before. Sincerely,

Todd/ ex-member of the Ozark Mountain Daredevils

Hi!

My name is George. I'm from Yugoslavia but I've been livin' in London (UK) more than two years. If I'm lucky, maybe I'll move to the States. Maybe not. Depends on the green-card lottery!??!

Anyway I do like your zine as well as *Flipside*, *Chord*... But you're the best, definitely.

I'm into different types of music and one of them is grindcore. Believe it or not I can't find any shop which have a g. c. section (actually yes, but very poor). Perhaps cuz this type of music is on independent labels. I've got no idea what to do. Only option is you. Please, could you send me information, addresses, distributors, labels or any help. Do you know any magazines or fanzines dealing with grindcore? I'll be very grateful. Thank you very much for your time. Excuse my bantu-English! Keep fighting for punk!

George Matic/ 39 Normanby Rd./ Dollis Hill, London/ NW20 1BU/ UK

Dear MRR,

This is very important to me and I was wondering if you could print it. Sorry it's not typed. I just moved to the west coast and found out a friend of mine has been thrown in prison. I remember seeing some info on how to find/contact where someone is in our *huge* prison population system. I know it was in MRR but I think it was maybe a year or two ago. If anyone could send me some info or if you could print it up it would be greatly appreciated! Thank you!

Brandon/ 2706 South 12th St./ Tacoma, WA 98405

MRR,

This is in response to Pete's response to Danny's letter in MRR #190. If you could just let people know that People Against Racist Terror can be reached by the following means: PART/ PO Box 1055/ Culver City, CA 90232; tel. (310) 288-5003; e-mail: part2001@usa.net. That would be cool.

Also, they have a really informative newsletter *Turning the Tide: Journal of Anti-Racist Activism [most recently reviewed in MRR #191 -ed.]*. I have to admit it's a lot better done and more professional looking than the ARA newsbulletin that we (ARA) put out here in Columbus. Hopefully, given that people have some sort of availability to the literature and insight that PART offers, their name will lose a little obscurity. That's the cool thing about MRR and mags like it, that people can get turned on to organizations and/or insights that they might not have had previously available to them. Take care.

Jon

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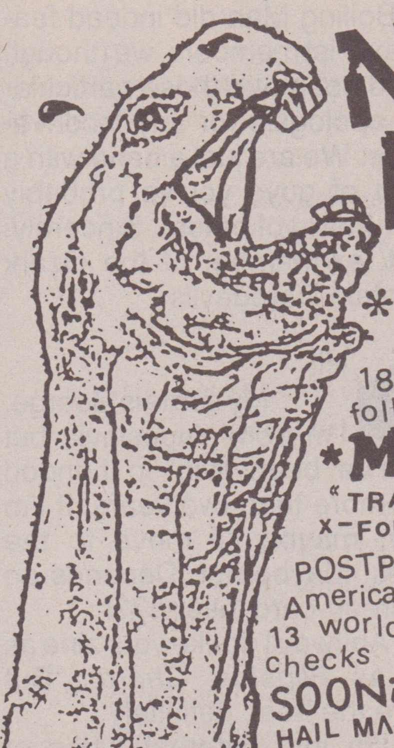

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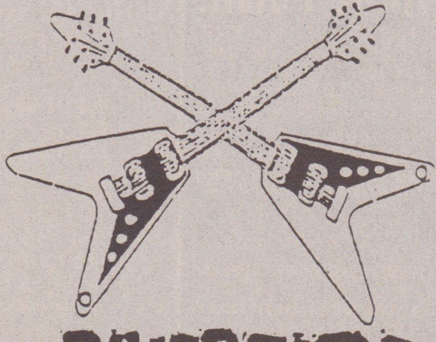

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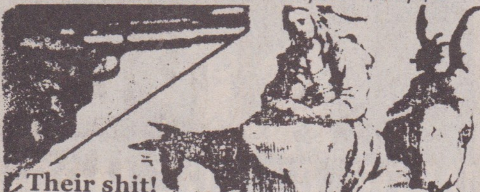

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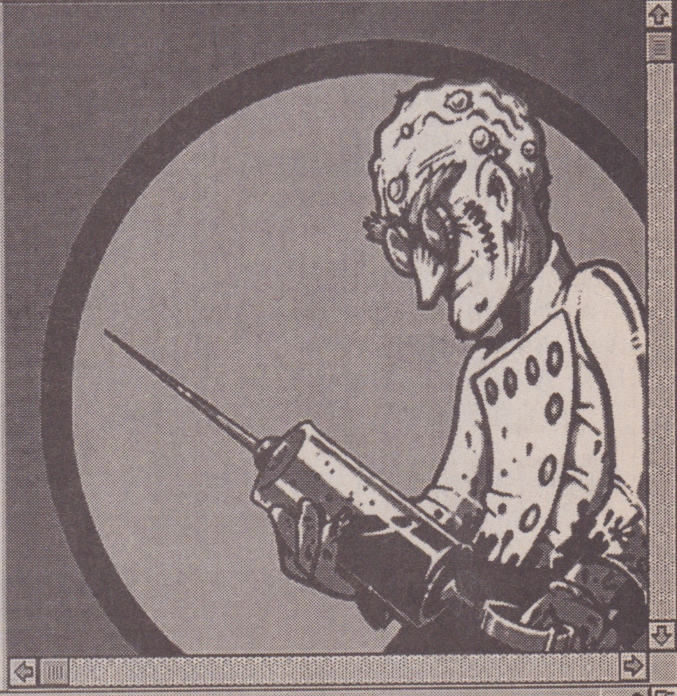

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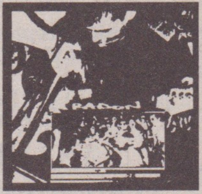

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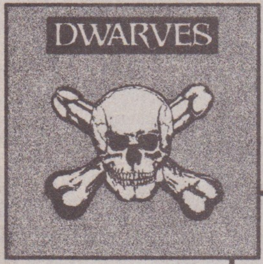

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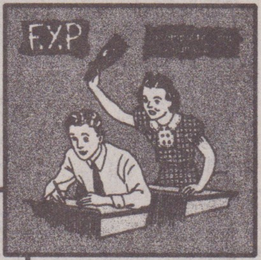

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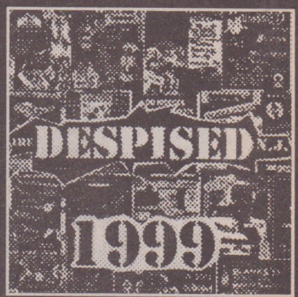

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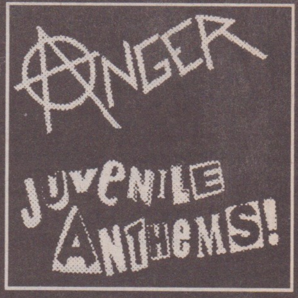

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Columns

The phrase "healthy life style" is a mask for concealing phobic maneuvers aimed at avoiding the dangers of life, both real and imaginary, especially the temptations of drugs and sex.

—Thomas Szasz

****

I'm happier than a N.Y. cop at target practice. Here I am, the only guy in the girl's lockerroom. Nudies galore. Tits, twats, little jiggly buns, hanging flapperoonies. Hairy. Wispy. Nipples like doorknobs, like pimples, like saucers. Me, naked in the midst of it all. Trying to face the locker to keep my knockwurst from knocking too obviously.

It's just me and the girls. No one else can enjoy the sights, the sounds, the smells.

Unrealistic? Impossible? A lust for an unfair advantage? Would you say a society that lets only a few enjoy such lockerroom erotica, while depriving the rest is an unfair society? Of course you'd say that. But that's the society we live in.

I'll explain it all in a minute or two, but first let's switch scenes. I'm in the doctor's office. Dr. Yudelman speaks to me.

"Now I want you to climb on that table and get on your hands and knees.... Okay... Now take a deep breath. It relaxes the sphincter."

"Yeah right." I don't answer, "Like I never had anything up my ass before."

He inserts a finger... and presses.

"No lumps. No hard masses. Your prostate feels normal... for a man of your age."

"Thanks doc." I say. "Asshole!" I don't add.

"So what about that erection problem," I do say, "you think you could prescribe something?"

"Sure," he says. "I'll give you a referral. You can see a urologist and he'll check to see if you have any vascular problem."

"What the fuck?" I don't answer."I just want those pointy pills! I'm not interested in any urologist. I didn't come to see you for the sphincteral pleasure."

Instead, I thank the guy. Take my urologist referral. And make another appointment. The Viagra quest is still a distant dream.

Home from the docs, I sit down in front of the computer. A gentle fart sprays KY onto my black bikini briefs. It oozes under me. Rushing to the toilet, I quickly sit. FWAT-SPLASH! FWAT-SPLASH! FWAT-SPLASH! FWAT-SPLASH! FWAT-SPLASH! FWAT-SPLASH! Half a dozen golfball size turds shoot, KY lubricated.

Relieved, I wipe thoroughly and return to the computer. Ah, the day's controversy. *Special rights for homos.* One side says homos don't deserve special rights. They are not a racial or ethnic group, they say. They don't need laws giving them special rights.

The other side says that anti-discrimination laws are not special rights. Homos need the same rights as everyone else. They're victims of discrimination, and hate. Laws can help change that. Right now, say the legal proponents, we live in a heterosexist society. Therefore, we need laws to protect the rights of the homo minority.

Both sides are wrong. The reality is that we already live in a homosexual society. Not only do homos have special rights, but homosexuality defines the culture.

I'm outside the gate at PS 128, an elementary school I often pass on the way to the porno bookstore. Looking through the gate, the boys are closest to me, huddled around the jungle gym. A blond kid with freckles hangs upside down by his legs.

"Look at me! Look at me!" he yells. The other boys around him answer something I can't hear. One by one, they try the same trick,

On the other side of the playground, the girls sit or stand, ignoring the boys. A plump girl, about eight, sits on a swing. She digs her toes into the sand to push herself back. Then she raises her legs and pumps them backwards. Then forward. Then back. As she swigs higher and higher, the wind catches her pink print dress, blowing it up and against her face. Her panties flash in the sunlight. It's time for me to leave.

But not before proving my point: From the earliest ages, humans are cajoled, peer pressured, and forced into homosexuality.

Remember my lockerroom fantasy? It didn't happen. Lockerrooms don't have girls and boys together. It's only the homos who can savor the nudity. They enjoy the sights, the eroticism. It's forbidden to everyone else. Why are naked boys and naked girls as separate as Billy Joel and Nashville Pussy? Why the enforced homosexuality? What is behind the special privilege that allows homos visual satisfaction, but forbids it to hets?

Ask a het why— especially a Christian het. She'll tell you it's to "protect" people. It's for a "healthy lifestyle." In their eyes, healthy is homo.

It's more than lockerrooms: It's my birthday. We're having a party in a Chinese restaurant. Fortunately, it coincides with Superbowl Sunday. The nation's masculine population is in front of the television, engaged in their annual homosexual ritual of football viewing. The restaurant is nearly empty.

At our table are my sister, her husband (fidgeting at the thought of missing the game), my parents, and my best friend Marilyn

"Excuse me," says Marilyn, "I've got to go to the ladies."

"I'll go with you," says my sister.

Is this unusual? Have you never seen it before? The call to urinate springs female wings. More contagious than mono, if one girl has to go, it becomes a crew. What do they do together? Do they watch each other? Enjoy the mutual sound of water splashing? Is there some rite I don't know about?

For girls, taking a piss is a lesbian ritual. It must be done in a group. They go together, traveling arm-in-arm to the all-girl shelter, doing whatever it is they do— together.

Talk about homosexual privilege! Toilets are the epitome of homosexual privilege. Are they divided to insure gender mixing? No! Are they heterosexual? No! They're homosexual and forced to be that way by law.

Lenny Bruce used to talk about the ultimate conflict of anti-homo laws in a homosexual society.

"What do you have for a penalty for male homosexuals?" he asked. "Put 'em in jail, locked up with a bunch of men. That's the punishment."

Of course the illogic never occurred to others. In our homosexual society, it's perfectly natural that jail, like everything else, should be homosexual.

Saturday night: Marge and Eddie, married for 20 years, talk about the rest of the evening.

"I've got my book discussion group, with the girls," says Marge. "I figure I'll be back home around eleven thirty."

"That's ok," says Eddie. "I'm goin' to Bob's house for the poker game. I'll be back at midnight."

Marge and Eddie split. Off to their night of homosexual entertainment.

Marge is in bed by the time Eddie gets back. Stripping out of his chinos and casual shirt, Eddie curls up next to his wife.

"Hi," he says, "it's been awhile. What do you think..."

Marge bucks back.

"You smell like beer, Eddie." she says, "but ok. I could use some friction. Just don't kiss me."

She rolls on her back and Eddie climbs

on top. Marge reaches down between his legs. "Whatsamatter Eddie?" she asks, "Don't you like me anymore?"

Eddie's body is screaming HOMO. The cardgame was homo. Marge's bookclub was homo. Now the bedroom is becoming homo.

I can hear your objection.

"You're mixing personal relationships and sex." you say. "You're forgetting the sex part in homoSEXual. That's the part that counts. Boys and girls do stuff in groups, but that isn't sex."

"Really?" I answer. "That's what sex is? You mean when I go to get my driver's license renewed and the form says *sex*, I should answer, *"not often enough?"*

Homosexuals are attracted to their own sex whether or not they physically fuck them. What better indication of who you're attracted to, than who you spend time with?

Most so-called heteros are more homo than the homoest homos. Homos I know have many women friends. Some have ONLY women friends. Personally, I have way more vaginally endowed pals, than penile ones. Guys are good for fucking— and that's about it. Give me a girl for anything else. I'll take 'em for fucking too, but not exclusively. "Homos" and I are a minority.

Someone once said that if a martian came to observe our society, it would conclude that, except for sexual intercourse, this is a world of homosexuals. That martian would be wrong. Heterosexual sex IS homosexual sex.

Roger Osurac, a nerdy little man, is shipwrecked on an island. There's fresh fruit, enough live fowl to strangle and fish to catch. He survives, but he's lonely. Weeks pass. Months. Who knows how long? Then, in the distance, another ship appears. He signals, starts a fire, then sees that one too slowly sink beneath the waves. He cries as the bow disappears.

Soon, however, a body washes up on shore. He runs over to it. Touches it. It's a woman, still warm.

"Oh my God! It's Drew Barrymore!"

He opens the woman's mouth, clears out the seaweed, and places his lips against hers. He blows the air from his lungs into hers, then presses on her chest. Again. Again.

There's a faint cough. A stirring. She's alive. He carries her to the fire and sets her down close by. He wraps her in dry leaves to keep her warm.

As days pass, she recovers. Naturally, as her savior, she falls in love with the little twerp.

"I can't believe I'm fucking Drew Barrymore." he thinks, their first night in intercourse.

He looks down at the body beneath him. Watches his penis enter and leave that vagina of everyboy's fantasy.

"Goddamn! Goddamn!! I'm fucking Drew Barrymore," he thinks.

As time passes, sex becomes more routine, like Eddie and Marge. Then, something else washes up on shore. An officer's uniform. It's wet, but in good condition. Overjoyed, Roger picks it up, dries it out in the sun and brings it to Drew.

"This is what I've been waiting for!" He says, "Put it on!"

Feeling a bit strange, but still appreciating his life saving, Drew dons the officer's uniform. Roger steps back to admire her. Head tilted, hand on one hip, he clucks his tongue.

"Not quite," he says to himself as much as to Drew.

He reaches into the ash of yesterday's fire, blackening his thumb. He then rubs the soot on Drew's upper lip, giving her a charcoal mustache.

"Perfect," he says, "now let's go out onto the beach."

Ms. Barrymore is stunned by the whole thing, but agrees to accompany him. He saved her life. That's all that matters. Under the starry moonless sky, dressed in her uniform, the young woman looks like a young man. This vision is not lost on Roger who is now ready.

They walk silently side by side. Roger nudges the faux guy with his elbow.

"Guess what?" he asks.

"What?" she answers.

"I'm fucking Drew Barrymore," he replies.

Of course, the story is apocryphal, but the idea is true. Guys fuck girls so they can talk to other guys about it. Girls fuck guys for the same reason. Even though the intercourse is with "the opposite" sex, it's homosexual.

So Mr. Heterosexual, listen to this: You're as hetero as my ass with Yudelman's finger up it. I'm more het than you— even though I fuck boys. In fact, the most flaming, prancing, hip-swinging, limpwristed, lisping queen is more of a het than you are. When you talk about homos, you'd better start with the mirror. That "healthy lifestyle" you made is a homo lifestyle and you fit perfectly in it. Those you damn, those you call homo, those who you're so afraid of, have more to do with girls than you ever will.

I don't want to hear any more about special rights for homos. Not from the Christians. Not from the homos themselves. I don't want to hear how special rights will turn into special privileges.

Homosexual privilege?? We've already got it. It's time for some hetero privilege— or at least equal rights. This society is already too homo. Especially guys who fuck girls— and visa versa.

ENDNOTES:

—> I'm surprised the Secret Service hasn't visited me yet. There's always a sucker who believes my April MRR columns. As in other years, the column is fiction. My confession to the assassination of JFK, was not true. For those who subscribe to my column via email, all of last month's ENDNOTES were made up except the last one. That was where the Russians appeal to Monica Lewinsky to stop the US war on Iraq. That one was real.

—> *It's not too long anymore dept:* Length restrictions at MRR have been loosened. I don't have to cut endnotes anymore, although the column editor "reserves the right" to cut them if he needs the space. In any case, I'll include a few bonus, electronically relevant notes, for email subscribers.

You can subscribe electronically by asking me: Mykel@ix.netcom.com or through my website: www.freeyellow.com/members2/seidboard/index.html My snailmail remains Mykel Board, POB 137, Prince St. Station, New York NY 10012. Send me porn & band videos.

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—> *Kiss My Twain dept:* The Washington Post (11/28/98) reports that *The Adventures of Huckleberry Finn* is the most banned book in American libraries. This is chiefly because Twain uses the word "nigger" 215 times.

My favorite case, is where Kathy Monteiro, a black teacher in Phoenix, claimed that her child suffered psychological damage. She said the mandatory assignment of "Huckleberry Finn" created a hostile educational environment.

What looks like another blow to free speech turned into a victory, however. Three cheers for Arizona Judge Stephen Reinhardt who wrote, "a necessary component of any education is learning to think critically about offensive ideas — without that ability, one can do little to respond to them."

Even better was his ruling, "It is simply not the role of the courts to serve as literary censors or to make judgments as to whether reading particular books does students more harm than good... Courts cannot ban books or other literary works from school curricula on the basis of their content... even when the words are accused of being racist."

Best of all, he finished, "we reject the notion that putting books on trial is the proper way to determine the appropriateness of their use in the classroom."

Next time I'm in Tempe, I'm gonna buy that judge a drink— or a whore—

whichever he chooses.

—> *Fixing Junkies dept:* I read that the Dutch government equips public toilets with blue lights. Why? According to Brant Kresovich, publisher of *For the Clerisy,* "Drugs are a common problem there. Blue light makes the veins almost invisible and makes shooting up nearly impossible."

—> *Drugs can be fun dept:* The *Canadian Journal of Psychiatry* reports an unusual side effect of the anti-depressant "clomipramine." Apparently, besides serving the function of other anti-depressants, that is, to allow you to enjoy your exploitation, there's a bonus.

In some people, this drug causes an orgasm to result from yawning. Dr. Martin Godfry, a London doctor who prescribed the drug said, "One woman who took clomipramine told researchers it cured her depression. Still, she wanted to go on taking it because of its peculiar properties. She found she could experience an orgasm even by deliberate yawning. And a man who had also taken the pills said he was 'highly satisfied' with the drug's usefulness."

My guess is that because the drug has sexual effects, either it will become immediately illegal, or its price will double.

—> My German pal Dolf wants me to pass the word along on the new TRUST website. It's at http://planetsound.com/media/trust. They've got a new feature that works with Netscape's "layers" but I don't know much about that. To me, "layers" is lying down with one on the bottom and one on top of you.

—>*Help Wanted dept:* I'm trying to contact the Brazilian band *Ratos De Porao.* Anybody out there got any idea how I can get in touch with them?

—> *Fattest chance dept:* I love junk mail. Today I got a letter from "The Clinton Legal Expense Trust" (Dept. 6007, Washington DC 20042-6007). They want me to give them money to help the Clintons pay their legal bills. Bill and Hillary have more than $8 million in personal legal expenses, they say. Now, don't you feel sorry for them?

Maybe it's time to put a cap on lawyer's fees. Waddaya think Bill? How do you like living in a country where WINNING a court case can make you bankrupt? Maybe you and O.J. should team up. You can play the sax. O.J. can sing. Now THAT's a benefit concert I'd pay five bucks to see. Well, three bucks anyway.

—> *A chip off the old cross dept: The Austin American Statesman* (http://austin360.com/news/3world/1999/01/21pope.html) reports that in order to promote the Pope's visit to Mexico, Catholic officials asked for donations from two dozen Mexican corporations.

Sabritas, a division of the American Frito-Lay company, took up the invitation. They made commemorative bags of chips wrapped in a yellow ribbon emblazoned with the Vatican coat of arms.
Inside each bag was a small photo of The Pope or one of nine other religious figures. Sabritas also sells a cardholder for 2 pesos (about 20 cents) so the faithful can collect and display all 10 photographs.

—>The discussion that prompted this column comes from the Bisexual List. To join that list send the message "subscribe bisexu-l" (no quotes) to: listerserv@ brownvm. brown.edu.

Foolish Days

New Year's Eve, '94, in Prague, and snow is falling. It's the coldest, and most beautiful city I've seen in my fucking life. A city where lost items are never found, where a green mohawk is still ominous and has grace, where you peer at dark subterranean doorways knowing you have no access. Cold, and quietly dangerous, with a population of sharp-faced hard conspirators who are so perfectly suited to their environment that occasionally I think they blend right into the walls of alleyways and re-emerge on other streets. My vague punk connections turn out to be dead ends. I'm traveling with Danes and Italians, both striking in their way, and the Czechs look right through us all with fierce disinterest.

New Year's, and we find ourselves on a bridge. Wounded Prague, that sits stone-faced and watches itself pawed over by tourists, now explodes suddenly with no Americanly guarantee of safety. Rockets are landing on the stones, a woman's coat is set on fire, people are roaring and crying with the excitement of it. It feels like we're under fire, maybe like the first seconds of an invasion, like anything could happen. The staggering weight of age these stones have, and the bright careless fireworks make my head spin. This is the breathtaking people pay money for at rock festivals, the delirious mortality they feel swept up by an ungoverned crowd. Only this is for real. (In America we are so poor in this way, to pay for Burning Man fests and Woodstocks and MTV's whatever-the-fuck concerts. How pitifully we keep spending to imitate this intense connection to other people.)

Under the bridge a clever opportunist has erected a booth selling mulled wine to revelers who have straggled from the fold. It is still twenty minutes to midnight. My friend Pernille, the golden-haired star of Copenhagen, has located a guitar within minutes and is leading a chorus of young Germans on the curb. One of them catches my eye when he screws together his clarinet and attempts, somewhat clumsily, to harmonize. He has a fuzzy shaved head and a scraggly long coat and a scarf wrapped around his neck. He's a little stooped and a little skinny, with young amused eyes. I am in love with Prague, maybe, immortal. I walk up and tap him on the shoulder.

"Could I talk to you for a second?" I ask. Holding the clarinet in his left hand, he follows me until we are under the center of the bridge. It's ten minutes to midnight, and the cheers and explosions are approaching that small silence before a crescendo. I tell him I think he's beautiful. I ask him if he wants to marry me. He doesn't object. So Prague erupts in the frenzy of a new damn year, and we kiss for a long time under the bridge. We kiss only once, but perfectly. That was how I met B.

Waking Up

The next day, I was hungover, and Prague was even more freezing. The Italians covered me with sweaters and admonishments. The Danes took off on a train. Prague was exhausted and blackened from New Year's. B. and his clarinet had vanished, but not before we exchanged addresses. I took the train back to Venice and for rest of the winter, exchanged letters and photos with him. Finally, after building up a daring artificial relationship through the Luftpost, I decided it was time to meet B. again, for real.

It didn't take long to abandon my love affair in letters. After a couple of hours in Bonn it was clear that this had all been very foolish. He was a genuinely kind person. But the fragility that charmed me in Prague now frustrated me. And he was very young in some ways, so that I was afraid to touch him, as if my fingers would leave bruises. And he didn't understand certain things, like why I was pissed, or sarcastic, or punk rock. We were enigmas to each other romantically. But we made the best of it, and became friends instead.

B. and I decided to travel to Amsterdam, which was a couple of hours away. I had never been there before. He had been there on weekends, with his friends a few times, but didn't really know the place. We traveled as I usually traveled, with hardly any money or preparation. The money part I didn't have much control over, but the lack of preparation was more of a gamble with fate. If you didn't book a hotel or find

a place to stay, you were pretty much guaranteed an adventure, and if you were lucky, it might be a good one. Now, I have my doubts about this technique, but it was consistently unfaithful many times.

We got into town in the evening. There were no hotels we could afford. The hostels booked up solid. All of our "stay with me sometime"s came up flat. No campgrounds, relatives, dorms, park benches. After a couple of hours making calls and pleading with various proprietors, I informed B. that most likely, we were going to end up sleeping on the street. He wasn't worried about it. B. had slipped into some zanyhappy-go-lucky state which made him sort of skip down the sidewalk. "Rip me off! Beat me up and steal my clarinet!" his body language screamed. I cringed. I learned at a young age, possibly on the 72M, Bay Area's bloodiest bus line, how to say "don't fuck with me" with eyes. The theory was to look severe, direct, penniless and sexless. It wasn't foolproof, of course. B.'s obliviousness was pissing me off. I flashed back to stories of people held up with hypodermic syringes. We really had to stop walking around aimlessly in the Red Light District. I pulled B. out of his whimsy and into a red-lit, solid bar. For once, the American flags made me homesick. This was definitely a beer bar, not a pot bar. We grabbed a corner table and he began scribbling on napkins while I scoped the place out. A couple of Americans were whooping it up at the bar. At first, I ignored them. Then something familiar made me look again.

"Hey, B, who is that guy at the bar? Who the hell *is* that?" I ask, hitting him on the shoulder. He shrugs and keeps drawing, oblivious. Then I recognize them and start laughing.

"B, It's the fucking *Offspring*. It's guys from the fucking *Offspring*!"

B. was nonplused. What did he care? He lived off of Coltrane and Monk and avoided the radio, which even in Europe was exploding with that fucking song. Annoyed as I was, I felt a wave of affection and relief that he didn't have the faintest clue about the rock stars at the bar. Surely, this was a sign. I walked up to the bar.

"Hey...Dexter? Will you sign this beer coaster for my friend in Slovenia? He loves you guys." I ask. He agrees. "Much Love, Dexter Offspring," he scrawls on the back of the coaster. "OK, that's kind of boring, but thanks," I say.

"Hey, is that your friend over there? He looks just like Al from Samiam." he nudges the bass player. "Doesn't that guy look like Al from Samiam?" The bass player grunts and keeps talking to a girl that's with them.

"That's B. He's German, and into jazz," I say. "He wouldn't know Samiam from a hole in the ground." (Or something like that. I am very proud of B. at the moment). Dexter and I start talking about East Bay punk stuff. He asks me how Gilman St. is doing, an old friend he hasn't seen in years. Even though I have been living in Europe for months, I elaborately fill him in on "the scene." He starts buying rounds of beer. He is especially interested in getting B. drunk, perhaps to see if he will eventually turn into Al with more alcohol.

B., in the meantime, is confused. I explain that these are big American rock stars and that they are buying us drinks. Perhaps, I insinuate, this could lead to a non-street-sleeping kind of thing, if we're charming enough. He doesn't really get it, but cooperates nonetheless.

Dexter is getting more and more nostalgic the longer we talk about the Bay Area, and the more he drinks. I wait for an opportune moment and pop the question. This time it's not a marriage proposal, but once again, I can't resist.

"So, why'd you guys sell out?"

Remember, this was just after the Green Day Summer, when a few melodic punk bands like the Offspring took over the airwaves, started showing up on MTV, and "Gilman St." was heard echoing down the halls of suburban junior high schools all over the country. Most of the punks felt like buckets of ice water had been dumped on their heads, too shocked to be angry. What the hell was happening?

The reasons for selling out weren't very interesting. They never are. It was the guilt I found fascinating. Drunker now, he wrote me another autograph. I still have it. It says: "Attn: Berkeley, Oakland, El Cerrito, Richmond, El Sobrante (Home of Al), Concord, Hayward, San Leandro, Albany, and all the girls at Mills College, I know you hate me! At least I'm not Billie Joe. I'm on a roll now. Even if you hate me, I don't hate you, in fact I love you—please forgive us for being on MTV. I will even play a free show at Gilman St! Love and kisses, Dexter (the Offspring)."

Touching, yeah?

We left the bar and went to others. Dexter was still buying rounds of drinks. B. was still confused. The bass player stumbled around and made lewd gestures to the prostitutes in the windows. I just wanted to sleep. Yeah, they were rock stars, but they were friendly enough, right? They showed some degree of remorse, at least. I hoped my pointed comments about our state of hotel-lessness had sunk in. I know they're not really punks, but *come on, punk rock code*, I still thought, frantically. We walked and walked, and finally ended up at their hotel, a huge glittery modern thing by the train station. We stood in front of the doors while a uniformed guard paced back and forth inside.

"Say hi to Al for me," muttered Dexter, and suddenly they disappeared, and we were left on the street, now at four o'clock in the morning.

B. and I walked around for another hour or so. It was just starting to get light. We spent the rest of the morning in front of the train station, B. asleep with his head in my lap, while I wearily fended off junkies.

Moral of the story: never attempt to fall in love with a jazz musician through the mail, and never confuse a rock star with a punk rocker. More than that, never expect anyone to be what your illusions dictate, don't give your dreams clothes. This is colder than pessimism, it treads into the territory of lies, to ask for family from strangers.

So You Think You're Pretty Funny

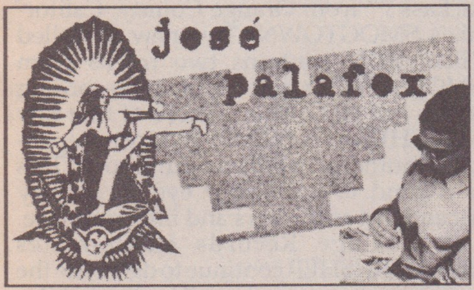
San Francisco, 1999. "16th and Mission. Prostitutes. Drug dealers. BART station," says the bus driver in monotone. His red-head features strike an odd chord at this time of night, in this part of town. Rusty hair springs from his chin and cheeks like an orange cat's fur. He belongs in bed in the woods somewhere, with a wide-hipped freckled woman, or perhaps, an axe. He's a realist. Relatively few people snicker at the announcement. It's true, like the best observations, but it's also late, and these passengers are tired. Half of them are drawn tight and nervous at the temples, tense for a fix. This half gets out of the bus and disperses into the wide dark corners. Irony might as well be a species of beetle on the moon.

The bus stops in front of my friends' house and I walked in to find Colin nursing a shiner: "Hey, what's with the eye? Did you get in a fight?" I ask.

"Oh. Not really. We were at this party and there were these skinheads. I bit one of them on the arm. The muse, you know," he replies. Biting isn't new for Colin, it's sort of an affectionate thing with him. I've been bitten several times myself. He gets a firm grip, feels around for the most tender spot, and bites hard. It hurts, but you get used to it. Judging from the eye, I don't think the skinhead understood. Colin's a big punk, too. He just isn't exactly straightforward in his aggression. It's more like the crazy amorphous pogo pit that happens at the best shows, where people are kind of falling sideways and moving at different speeds and grabbing each other and falling down, than like a rigorous circular formation that steamrolls anyone in its path.

When I leave the house I pass the deluxe Bargain Mart on the corner where you can get cheap tampons. Out front is one lonely, comely coin-operated circus horse, blackened with child-traffic and exhaust. There's nothing else there. The horse has probably been sitting there since the late '70s. A sqaut little Mexican girl, about ten, is sitting on it. She's kind of chubby,

and looks overgrown for the crummy little horse. The other thing is, it isn't moving. Maybe she doesn't have any change, or maybe the thing is broken, or maybe she's just waiting for her mom to come get her. But she looks sad, like she's definitely not having fun anymore. I walk by and worry about her, and I worry about the rest of us sometimes, outgrowing ourselves.
Contact me as usual at arwenc@mind spring.com.



"I think we've also got to begin to do counterinsurgency training here in the U.S. We've got to recondition our populace again, so that a soldier practicing for a war, for this type of war, is seen as a regular and necessary thing"
—U.S. Army Colonel John Waghelstein (a proponent of Low-Intensity Conflict doctrine in Central America in the mid-1980s)

OAKLAND/ALAMEDA COUNTY—March 15-18 a combined force of 6,000 U.S. Marines and sailors (700 at a time) will invade the Bay Area in a four-day exercise dubbed "Urban Warrior." Designed as an exercise for "the wars of the future" where disaster relief and emergency assistance will most likely involve the Marines, military officials claim that the exercises will test the Marines' ability to handle a large scale natural disasters, humanitarian aid, and a 21st-century coastal urban conflict. The simulated military operation was designed by the Marine Corps Warfighting Lab in Quantico, Virginia as part of an effort to develop better strategies to deal with "urban terrorism" in the coming years. "The urban environment," writes Gen. C. C. Krulack, commandant of the U.S. Marine Corps, "will present complex challenges that will require vast reservoirs of military skill. Marines, as always, will rise to the task and answer the nation's call." Where does that task take the Marines? That call, says Gen. Krulak, will deploy U.S. Marines to "urban trouble spots to feed the hungry, keep the peace, or protect our national interests. Those deployments may well be in support of our own cities in response to possible terrorists acts in the future" (San Francisco Examiner 1/17/99, Op Ed). The latest exercises, according Marines' official website, is the first time since WWII that urban combat has been reexamined (see: http://www.mcwl.quantico.usmc.mil.).

According to Lt. Col. Gary Schenkel, an operations officer, "By the year 2025, 70 percent of the world's population will live in coastal urban environments, and 70 percent of the nation's capitals and 70 percent of nuclear reactors are also located in those kinds of areas" (San Francisco Examiner 2/24/99, p.A-4). What this means for the Marines is they not only have to develop and test new technologies to fight a war in these "urban environments," but they also must develop new concepts, tactics, and techniques that can meet the challenges of urban warfare. In a press release, the Marine Corps acknowledged that "[o]ver the last 50 years, a variety of reasons-ranging from modernization to environmental and agricultural disasters-have forced millions of people into the world's cities." The press release went on to make an important point: "There will be social, cultural, religious and tribal strife between different groups. Many areas will have scare resources, including the most basic ones like food and shelter. As populations grow and resources shrink even further, the chances for conflict will naturally grow with it" (Press Release: "Why Urban Warrior?," 10/17/98 by Marine Corps Warfighting Laboratory).

The original plan to have the exercise take place at Baker Beach in the Golden Gate National Recreation Area in San Francisco was moved to the Oakland/Alameda area after the National Park Service, citing environmental damage, vetoed the plan. According to officials in Oakland and Alameda County, an estimated $4.5 million will go to the local economies because of the exercises. "Oakland is a very hospitable place-we're a little more open- minded on this side of the bay," said the so-called peace-activist, Oakland Mayor Jerry Brown, "Oakland will increasingly pick up a lot of things that would have otherwise gone to San Francisco" (San Francisco Chronicle 2/5/99, p. A-20).

As part of the operation, the Marine will use humvees and armored personnel carries that will fire blanks. Hovercraft and Harrier jets, as well as Sea Knight, Cobra and Huey helicopters will be used. From the sea, officials stated that five Navy ships and their service's newest carrier, the Bonhomme Richard, will also be used. As part of the training exercises, a March 19-21 exposition will begin at Alameda Point and in Okland's Jack London Square where the public are invited to visit the aircraft and Navy ships. According to Lt. Gen. John Rhodes, in an interview with Jane's Defense Weekley's, "Urban Warrior" is a "people intensive" set of experiments that will evaluate various Military Operation in Urban Terrain (MOUT) tactics such as "thrust," "penetration," and "swarm" (2/4/98, Vol. 29, No. 5). Related to this will be the Marines' testing of "new technologies such as non-lethal foam" and other "non-lethal weapons" like remote-controlled drones that can "drop smoke and pepper spray for crowd control."

According to Nick Lewis and Steven Schofield, in their book, Non-Lethal Weapons: A Fatal Attraction? (London: Zed Books, 1997), much of the Clinton administration's approach to technology and industry has been based on a concept of dual use for both military sectors and for local law enforcement. A 1994 memorandum of understanding between the Department of Defense and the Department of Justice, according to Lewis and Schofield, "led to a programme of research run by ARPA [Advanced Research Projects Agency] on technologies that could provide non- lethal applications for the DoD's Operations Other Than War and for the Department of Justice's civil security requirements, such as riot control, or the breaking of sieges" (p. 35). Although there is much talk by politicians about the "end of big government" and the "end of the Welfare State," the only thing that has not ended is the rise of what some have pointed out as, a crimefare state that requires a police-military state. Beneath the PR façade of humanitarian relief of the Marine strategy reveals an effort to enable be better to able to intervene around the world, suppress any and all opposition to U. S. power and interests at home and abroad. In a world that is increasingly divided between halves and have-nots (far beyond that imagined by that of Karl Marx in the last century), the only solution to these social and economic problem is "Urban Warrior" exercises. But, just who are the real "terrorists"? The Marines want us to believe that people of color, immigrants, young folk, and those of us who fight for social justice are the problem. The fact is that the inherent flaws of global capitalism has led to this social cohesion and the only way to do away with it is, to not only oppose the U.S. Marines but the whole set up that they are there to protect.

Time to fuck shit up. In the Bay Area, contact: The Coalition Against Urban Warfare at (510) 845-3737.

I DON'T WANT TO BE YOUR VICTIM

Columns

The good people at 90 Proof Records in Frederick, Maryland have an excellent split 7" available for you this month. This prime fucker contains two FATSKINS songs and two songs by the OPPRESSED. It's great to see two generations of anti-nazi skins get together on a record. The FATSKINS side starts off with "Born at the Bottom". This song has good lyrics - for example:

"Born at the bottom with nothing to lose. You turn to violence, you turn to booze. Spend your life being put to the test, proving to the world that you're the best. Boys in the streets from the broken homes with a trail of blood and broken bones. I've paid a price for all my sins. We're kings of the world. We're kings - we're skins!"

Song number two on the FATSKINS side is called "Fencewalker" and this is a thorough indictment of Nazi skins. The song goes like this:

"Call yourself a traditional skinhead, but only God knows as to where you been. No politics - that's the route for you. You're rolling with Nazis, you're sure to lose. You choose the left and you choose the right. You respect every bald head in sight. Got no heart and you got no pride. Fencewalk, fencewalk in all your fright. Scared to make a stance, to stand above. Do it by the book, just another clone. You walk the fence and we'll beat you clown. Don't fencewalk, fencewalk in our town. True skinhead he carries his banners. Won't switch sides when he's outnumbered. Stars and stripes anti-swazi. Our stance is clear: Fuck you Nazi!"

THE OPPRESSED side contains one first rate OPPRESSED song, "The AFA Song" and a good EDDIE AND THE HOT RODS cover: "Do Anything You Wanna Do". The OPPRESSED also have a live EP out now on Visionary Vinyl from Lytham St. Annes, England. This one is entitled "They Think It's All Over...It Is Now!" This EP was recorded live at the Hippo Club, Cardiff 3; 10 •96. The sound is reasonable. The songs are: "Same Old Story", "Living With Unemployment", "54321", and that great SLADE cover you may have heard on the Knockout LP: "Cum On and Feel The Noize".

While we are speaking of that fine German label, Knockout Records, we must mention that there are two very good releases reviewed in this issue that have been out for several months. The split EP picture disc featuring LOIKAEMIE and SMEGMA is the mother-fucking guns! LOIKAEMIE starts the street-brawl with a blistering cover of "One Love, One Heart", that tears the old standard a new asshole. Then LOIKAEMIE get into a tight street-rock formation with "Uns 'Re Szene". Great! There are fast tempo guitars, deep singing and melodies to boot! Turn this beautiful pic-disk over and SMEGMA keeps the hammer down! SMEGMA start off with the frisky oi number "Harri's Muhle" and then finishs you off with the fast and furious street-punk song "Working Class Pride". This is an excellent EP from Knockout!

The other must-own EP available from your friends at Knockout is the "Montreal" EP from the SHARP Skinhead band STREET TROOPERS from, as you probably ascertained, Montreal, Quebec, Canada. This band combines musical prowess with some of the most intelligent lyrics you will run across. In "The War" STREET TROOPERS" sing:

"To justify the lives lost during battle. A puppet dictator with no power at all. For higher profits in the oil industry. The army is just another cog in the economy. Using the workers to fight your profit wars. One class, one people, fighting against each other. Arrest the real culprits and stop the massacres. Fight the ones responsible for our scars."

In "I Choose" STREET TROOPERS write:

"This is it. The cards are set. It's lose or lose, just don't expect to have something left behind. There is social security for only so much time. I choose to stand. I choose to fight. I choose again to keep my pride. No more jobs, just overtime. Companies don't wanna pay a dime of health insurance for a working man. No, we don't look down. We will stand our ground." Excellent!

Punkcore Records and the mighty OXBLOOD are treating you to a full length CD that contains enough brutal oi material to end the careers of ten wimpy P.C. bands. The new CD entitled "Six Hard Years" is chock full of hits, some of which you have heard on the previous Punkcore LP, as well as some outtakes of songs that you have in your collection. OXBLOOD stand up there with oi veterans THE WRETCHED ONES and NIBLICK HENBANE as representatives of the true street/oi sounds of the Northeast. Get this CD!

The TEMPLARS CD on GMM Records is now widely distributed for you skinheads. After a triumphant West coast appearance, the TEMPLARS converted some new fans and cemented their place in the pantheon of oi gods with the rabid fans who have been following them from afar for years.

This killer CD contains great material with some of the better sound on any TEMPLARS recording to date. Check out songs like "You Decide", "The Templars", "Coward" and "Victim". This band continues to dominate skinhead music in the New York, New Jersey environs.

On the live music front we had a great show at the PURPLE ONION with THE BODIES, THE BURDENS, THE AUTHORITY and THE REDUCERS. Look for that REDUCERS full-length soon!

THE BODIES have a fine new CD out on TKO Records. Listen to this fucker as soon as you can! THE BODIES CD contains hits like: "White Trash", "I'm Alright", and "Fight Til Victory". This is melodic punk rock with hooks- give it a try!

Hostage Records presents another kickass 7" from Orange County, California's SMOGTOWN. This new 45 called "Blackball" contains two tracks from SMOGTOWN's first legitimate recording in May of 1997. This is more of that raw STITCHES/U.S. BOMBS style of unrepentant Southern California punk rock. This is a band to keep your eye on as they ascend out of the bars and into your face.

Hostage Records stable-mates BONECRUSHER continue to decimate the countryside everywhere they land. After three top-notch EPs, including "The Animal", "No Escape", and "Problem's in the Nation" you get an eleven song CD entitled "Working for Nothing" that rocks from start to finish. Give a listen to "The Fight", "The Price You Pay", "Rejected", "Running Scared" and "Working for Nothing". Raybo and "BONECRUSHER play some rough and ready punk for you alcoholic soaked thrashers.

Jeff Skipski over at Baloney Shrapnel Records in Phoenix, Arizona has a tasty CD for you cretins. It's called "Destructo Rock - A Tribute To Antiseen". This fucker has all kind of rowdy ANTISEEN covers by the likes of LIMECELL, TUNNEL RATS, BLOODY MARY, RANCID VAT, HELLSTOMPER, NOTHING BUT PUKE and more. Here we have long-haired, knuckle-dragging swamp-rock - not for the weak of heart! This nasty little southern-fried delight is fully sanctioned by the Confederacy Of Scum and available from: Baloney Shrapnel, P.O.B. 6504, Phoenix, AZ 85005.

Coming out from the shadow of great punk bands such as DISCHARGE and THE EXPLOITED are two energetic young hardcore/punk outfits: THE VIRUS from Philadelphia, Pennsylvania and MANIX from Rocky Point, New York. These two young bands share a four song mini CD that is all about leather, bristles and studs. The music is fast and punk. The politics are right on the mark:

"Don't wanna fight in a nuclear war - don't wanna die in a nuclear war". ("Angry Forces" -MANIX)

We hope to hear more from these two upstart punk bands.

Rude A. and JAKKPOT have a good 7" EP out on Ken Rock Productions, Linkoping, Sweden. The title song "Young and Dumb" is one of the best tunes to emerge

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from the JAKKPOT vaults in quite some time. On side two is "The End" a JAKKPOT original followed by a decent cover version of "Rockers" by the UK SUBS. Go see JAKKPOT when they come to your town!

Alex, Doug and the SUBMACHINE juggernaut have remastered all the classic SUBMACHINE songs on a super new CD compilation containing, count 'em, thirty-six surly, hard-punk songs by Pittsburg's finest. Mike Lavella's wrists went limp when he attempted to listen to this full-frontal assault. If you missed any of the SUBMACHINE vinyl, or want some cleaned up versions, then this CD is for you. After more than eight years on the road these punk titans still have the shit. Look for a full length LP: "Fresh Out Of Give-A Fucks". As well as a split 7" with the hardcore masters URBN-DK in the not-so-distant future.

We got a good and dirty rock and roll tape from the cronies in BULLETPROOF. These bad hombres from Pensacola, Florida have delivered hard-edged punk-rock consistently in the past and the new material has lots of balls! If your tastes lean towards G.G. ALLIN and ANTISEEN and LIMECELL and HELLSTOMPER then you're gonna like these guys! Call Mike at Beer City Records for a copy of the BULLETPROOF single. Look for more BULLETPROOF recordings soon.

Tony from THE FONDLED sends along some of the new songs from the band THE RIFFS that she is drumming for currently. THE RIFFS have a good punk-rock sound with street-influenced vocals and talented guitar playing. Keep an eye out for records and live shows from THE RIFFS.

Until next month...

I'll see ya in hell!!

It's the summer of 1995, and I am in Verona, Italy, sitting inside one of the few remaining Roman coliseums left in the world. Suddenly, a woman nearby stands up and begins to yodel, not the cliche' yodel one expects from a television commercial, but an enchantingly beautiful song that spreads itself over the ancient architecture, sharing itself with the handful of people gathered there, inviting us to join in, if only we knew the words. In a few moments she is done, but in the years to follow I will look back upon her gift and wonder why there are not more examples of such spontaneity in our culture, why life is not more musical, why only a few will ever sing, why humanity has lost what it means to be a chorus.

Wouldn't it be pleasant to board buses and sing songs with the passengers, sing out loud in a unified celebration of living? Instead, we have been given a bus ride into a ruined society, where people greet each other with hostility, with contempt, in utter silence. The reason things are this way is fairly simple to discern: like an old beaten shoe, our society has lost its soul. There is nothing to be done about this problem, no shoe repair person can fix it; the gimmick of patching our existence with dead trends has worn thin. We have reached an apex where either humanity will create new footwear or learn the value of walking barefoot.

With the end of the cold war, capitalist culture looked for other souls to steal to keep itself alive. One of the bodies it pillaged was that belonging to this scene, and we allowed it to pick the meat from our bones. It stole our music, and our fashion. It took the bands and turned them into Sprite commercials, took the clothing and homogenized it for the celebrity offspring of neo-Roman elites to wear. Still, however, the scene pathetically clings to what it no longer can claim as its own; our symbols are now hanging on the walls of mansions world wide.

There comes a time when one has to admit that death has come and taken from our lives. Those of us who choose to ignore it often find ourselves lost in the land of the dead. We become ghosts in someone else's museum. When I see what is happening with the scene, I see a collection of people living in a state of denial. The combat boots we once wore as our identity are falling apart on our feet, beyond taping together. The time has come for us to reflect and realize that it's over, the 1970's and the 1980's are no more. It's time for us to examine what it really means to be rebellious. Does it mean creating yet another form of the high school football rally, an homage to a few, rather than the whole?

The hunter and gatherer groups that once flourished around the globe saw the world around them as interconnected and holistic, a collection of pieces linked together. Their art, their technology, their politics all depended upon the general well being of the group. Ironically enough, the machine lovers who destroyed many of these tribes have, while in the process of trying to turn the whole world into a clock, produced the seed of their own destruction: their love of pinions and gears so fragmented humanity that it drove us out of balance with our need for each other. Now has come the time for us to correct the imbalance, to seek the communal tribe, to rebel against the poser clock god of Cartesian belief systems.

The punk scene is a tribe which never tribalized itself, a community that never sought value in the communal. Like mainstream society, it's a river which has grown stagnant due to the fact that our own hands have dammed it. Unlike mainstream society, our waters are not entirely toxic, there is still a trickle of movement. It still has some spirit to it, something which gives us our vitality: people.

The scene has for years been a magnet for the disillusioned, those who feel understandably alienated from the status quo. The music, though important, has never been the backbone of the scene; it's served the function of language. It seems only logical that we now orchestrate that language to include everyone, to take shape in a chorus. How do we do this?

First and foremost, since the very nature of the elevated platform demands that those upon it are seen as more powerful than the rest, it must be abandoned as a focal point; we must ditch the stage. This is not to say there are no constructive uses for the stage; but to base our operations around it encourages hierarchy, encourages people to compete with one another for control of it, to lust after the fame and material rewards it provides, forgetting about the general good of the audience. It's a device of self interest that ultimately leads to psychological and physical acts of violence.

In this scene, as in society in general, those who walk on a stage, who wield the microphone, are the important ones, the voice. Everyone else is just a passive viewer, not important. They are extras in the movie of life. It's simple to predict that those who view themselves as extras will develop a case of low self esteem, and this in turn expresses itself in actions of anger and frustration, examples of which can be clearly observed in the aggressive "dance" forms often occurring in the pit.

Whatever slam dancing may have started as, it has evolved into a mirror image of capitalism, a violent, brutal display of people trying to assert their importance. It's a display of how people behave when they are in prison, when they feel powerless. It's not an act of rebellion, but a surrendering to might makes right principles. In this society that's about as rebellious as buying postage stamps.

At this point, you might believe that I'm against wild, physical forms of dancing. This is not true. Over the years, I've watched countless groups pull away from the punk tribe to start their own tribelets. Often times these groups will express an

absolute abhorrence to slam dancing. Unfortunately, they do not substitute any physical expression for the absence of the pit. Often, they simply stand around watching bands, their monotonous and lackluster applause serving as the only form of the chorus. The boredom they create comes from their failure to recognize that passionate displays in life are not the problem: it's that they are being activated through fear and loathing; and the key to taking on these feelings is not through repressing ourselves and becoming living stiffs, but in confronting their source.

Once the stage is eliminated from the scene, we will be able to more effectively analyze what direction we wish to channel our passion. There are a wide variety of ways in which we could better orchestrate ourselves into a chorus. We could still place bands at the center of attention, but instead of placing them on top of a stage, we could place them inside a crowd circle. This circle itself could be composed of people singing and dancing in a wide variety of ways, such as in concentric circles which could move in synchronicity instead of combat. We could even focus upon other media forms such as the ampitheatre, a reversal of the linear stage.

In order for such a chorus to form from this scene, it will need catalysts. Since currently all of the focus is on bands, they bear a great deal of responsibility in altering the fabric of this community. They must abandon the idea of simply playing boring varieties of punk music, since by this point it's all been heard anyway. Instead, it is their task to bring to life the audience, to work constructively with crowd power. In short, they must do magic tricks, produce poetry, share of themselves. They must abandon the idea of fame and glory, and take their role as a soloist in a bigger chorus, like the anonymous woman in Verona, and sing a song as a gift which begs to be added to.

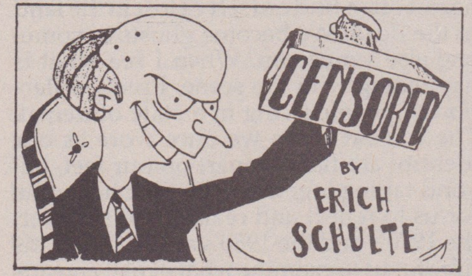
This in no way means that band should martyr themselves, or that people should look at them with fanatical admiration for their important role. Bands should be honored, but not seen as demigods. Whatever the band, when it comes to town it should be treated as a guest, with respect. In the same light, bands should see themselves as guests and treat their hosts with the same respect which is given to them.

It's the responsibility of those who are putting on shows to determine what sort of relationship is expected from a band as well as an audience. They can achieve this by more effectively communicating with all parties involved, serving as a negotiator. If the relationship won't work, then there should be no collective performance.

Besides bands, and those who put on shows, writers in this scene are responsible as well. Our words, like music, beg to be added to. Thus, we are responsible for the message we put forward, and how it shapes reality. Everything is interconnected, every word important. Like bands, we must learn more participatory forms of sharing ourselves with others, such as reading what we've written out loud to people.

Finally, and most importantly, the burden of responsibility falls upon the audience, falls upon all of us to realize that collectively we are all the show, each one of us is a star. The band that performs, important as they might be, are only one part of the performance; and this performance doesn't end with the music. It must be an ongoing celebration, a celebration of community. There should be no reason why in the open space between bands, even between gigs, an audience allows itself to linger. This is a time period to share thoughts and ideas, to reconstitute ourselves as a tribe. This is the time to take a song that a band gives you, rearrange it and sing it to your friends. This is a time to invent new ways of dancing. It's a time to realize that together we are responsible for the art and the community we create; to realize that we are all the media, we are all the scene.

If you would like more information of the philosophy of Structural Idealism, you can contact me at PO Box 4842, Santa Rosa, CA 95402-4842 . E-mail me at Brizero13@ Aol.com.



So, I just saw Life is Beautiful. You know, that Italian film about Harpo Marx in the holocaust. It's the first foreign language film to be nominated for best picture since Bergman's Fanny and Alexander, (Reason number 1,078 that calling the academy awards a farce is like calling Deicide hard rock). As much as I would like to, I won't launch into pedantic film buff mode and rant what was wrong with the movie and what was right with it. It had its moments, but it wasn't great. Slowly but surely, here... comes.... the... point. This film made me think about how often the public is misdirected, especially when it comes to human rights abuses and that sort of thing.

This was one of about 3 or 4 films that seem to come out every year, which, when they are done well, are overestimated by critics because they deal with the holocaust. All of these films have as one of their major themes this very profound and thought provoking point; "the holocaust was really bad." Now don't get me wrong. I agree. The holocaust is something that should be studied and remembered. Historically though, the ultimate holocaust film (Shoah), has been made. I really don't see the artistic merit in hitting the same easy target over and over again for commercial gain, and more importantly I don't really think this practice is the great contribution to the public discourse that everyone makes it out to be. Taking a stance that everybody agrees with is not taking a stance at all. It's also typical of Hollywood and mainstream thought in America. By taking a position that (almost) everyone agrees with, you don't alienate any of those potential spenders, or more importantly, make people think.

Recall films you've recently seen. Any major studio film, or most any independent film. The central theme of "serious" films are usually something like "it sure sucks to die of cancer or AIDS," "boy are serial killers mean" and "heroin can really ruin your life." Spielberg has won tremendous praise recently for taking an unusually controversial stance with Saving Private Ryan,. That is, "sometimes, war is neither fun nor glorious for the participants, and sometimes, leaders treat soldiers' lives with disregard, and make foolish decisions." I hope that they don't blacklist him!

The fact is there is plenty that could be said about the holocaust/Nazism besides, "it was both sad and terrible." For starters, there is the role of U.S. corporations in the war. Some operated for Germany during the war, and were actually reinfuckingbursed after the war for damage done to their factories by allies. The great American, Henry Ford was the only American to ever win the Iron Cross, the Nazi equivalent to the congressional medal of honor. Ford gave Hitler 50,000 marks each year for his birthday and allowed Ford plants to manufacture for the Germans during the war, while refusing to manufacture for the U.K.

Instead of telling the story of yet another camp victim or survivor, how about the story of Klaus Barbie, or as he was known to friends, "The Butcher of Lyon?" Highlights of the life of Klaus include supervising 4,343 murders during the occupation of France, and shipping over 8,000 people to death camps. There are countless anecdotes about Klaus' hijinx (movie title?); his turn-ons included having one woman beaten and dunked in

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ice water while he fondled another, when he got bored with his mistress he had her executed, he executed an entire convent of nuns, and on and on. And things got better when someone made him mad. For example, as an act of reprisal, he had 100 school children locked in a building which was then set on fire. What really makes Klaus an interesting guy is that he was employed by the U.S.as an informant against the Communists in France from 1947-1951. After his employment, he moved to Bolivia where he was an executive at a mining company, and was informally protected from justice seekers by the U.S. (especially Reagan) until the French finally got a hold of him in the early 1980s. Perhaps ol' Klaus was "just following orders," or maybe he had turned over a new leaf. Maybe that's why the pursuit of him was something less than vigorous. In a 1978 interview Klaus cleared the air, saying "What is there to regret? I'm a committed Nazi and if i were to be born a thousand times over I would be a thousand times what I have been." Best of all, Klaus was only one of many Nazi's on the U.S.payroll for years after the war.

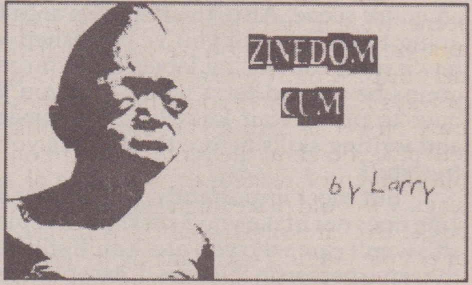
Believe it or not, in spite of what you've seen in the moovees, there has been slaughter, not unlike that in the holocaust, since WWII. There's been a lot of it actually, some of which I've written about before. Defenseless, civilian populations have been killed by their own government in numbers measured at least in the tens of thousands in, Guatemala, El Salvador, Nicaragua, Batista's Cuba, Zaire, Haiti, the Philippines, Indonesia, Cambodia, Argentina, Brazil, Chile, Uganda, Iraq... well, you get the picture. Naturally the U.S. has had a hand, in the majority of those cases listed, often directing, funding or supporting the slaughter. In fact a man who openly admits running an operation which included the use of death squads and the hiring of a mercenary force (with drug money {he doesn't admit the part about the drug money though(i just thought MRR needed some excessive bracketing)} and cash from illegally sold weapons) to wage a terror campaign against a fairly elected government and its supporters is still on the loose... in the U.S. ...with a talk show ...and almost winning Senate seats. Yep, its good ol' Ollie North.

All this isn't to say we don't hear about human rights abuses in this country pretty often. The worst offender seems to be China. In China, they hold people prisoner for their political beliefs. We do that here too, of course. From Eugene Debs, to Geranimo Pratt, to Dewayne Holmes. (Holmes was one of the chief orchestraters of gang truces in L.A. He began fighting for reforms in the city and was sentenced to a seven year sentence for supposedly stealing $10 and causing a disturbance at a dance he had organized himself.) The thing about China is, they don't even bother to frame people. They admit that people are jailed for political reasons. Barbarians. Additionally, in China they use prison labor. Again, we do the same thing here. Corporations like TWA have been using prison labor when possible because they can pay whatever wages they want. No more pesky unions or labor laws. Obviously, all of these violations are pretty minor compared to those still going on in Latin America and Africa. Nonetheless, even in the Politics department at the "liberal" university I go to, when people talk about human rights violations, China is the most common example.

So what is the reason for/result of all of this? It's what magicians and football coaches call misdirection. All of the anger and frustration about suffering in the world is directed to where it can have the least effect. With the holocaust, the blame is placed on Nazi officers, most of whom are long dead, but not on the roots of Nazism and similar movements, which are alive and well. They are capitalist greed and lust for power (e.g. Henry Ford, and U.S. corporations), coupled with a hatred for radical movements to redistribute wealth and power (e.g. anti-commie operations in France and elsewhere). In both the example of the oversimplifying distortion of the holocaust and that of focusing on Chinese human rights abuses we see the ultimate misdirection. Human rights abuses occur in the U.S., and are perpetrated by the U.S. elsewhere. It is these human rights abuses that should be the focus, because they are the ones that could actually be prevented. The reason it is other cases that are such popular examples is because there is almost nothing we can do about it except get mad. All of the public passion and energy in the area is misdirected and goes unfulfilled, instead of to challenging the status quo.

I've decided to give my sources at the end of my column, since I figure out of the 3 to 4 of you who read it, maybe 1 will actually make use of them. I got the info on Ford from a cartoon. Yeah, that's right. This Modern World, by Tom Tomorrow pushes the boundaries of the comic strip by actually passing on important information and ideas, while at the same time being damned funny. Books of the strip are available on St. Martin's Griffin. The story of Klaus Barbie is told very concisely and readably in Klaus Barbie, by Erhard Dabringhous, who was actually Barbie's U.S. Intelligence control officer (without knowing who he was really dealing with). So this is a first hand account from a very mainstream guy. Unfortunately this book is out of print, but it's worth tracking down a copy. You can find out more about Dewayne Holmes (now free) and his organization, FACES and a bunch of other stuff at http://www.vida.com/speakout/Topics/PoliticalPrisoners.html The stuff about U.S. prison labor is from Michael Moore's very good, but not great, like Roger & Me was, film, The Big One. Most of what's left can be found in Michael Parenti's Against Empire. Ok, there has to be something in there; comics strips, films, web sites, and books, that you enjoy, so there's no excuse for not checking out at least one of these.

I'm usually really bored, so please e-mail me at homerrmone@aol.com.



David Stampone introduced me to Virgil at a show, and I promptly forgot his name. I saw him at another show and kicked myself for never making an effort to remember people's names. This time Virgil introduced me to his roommate Ralph, whose name I also immediately forgot.

I might not have remembered their names, but I remember what they asked me.

"Hey, has publishing a zine every got you laid?" Virgil asked.

I looked down at my shoes, and for some dumb reason, I was almost embarrassed to say no. Instead, I worded my answer carefully.

"Putting together a zine is not like being in a band where you're up on a stage for everyone to look at," I said. "For a couple of months straight, I'll sit in my bedroom in front of a computer, pulling my hair out trying to finish an issue. I've noticed that being a recluse doesn't attract the ladies."

As a matter of fact, it tends to make them hate me. Girlfriend #1 detested me while working on issues #12 and #13, girlfriend #2 hated me during #14 and girlfriend #3 despised me the entire time of putting together #15. But that's a different story.

"You guys are thinking about starting a zine, aren't you?" I asked. They nodded. "Sure you might get free tickets and CDs, but it's not going to get you any girls. And as far as the free CDs and tickets go, most of the stuff given to you sucks, and you're better off buying the music

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you like. I lose so much money printing GD that I'd actually save money if I just bought the records and never printed another issue."

This doesn't apply to Virgil and Ralph, but I've notice a lot of zines seems to put together so the person can "be somebody." Punk does encourage people to be active and participate, and since not everyone can be in a band or set up shows, and releasing records takes a lot of money, the next logical choice is to publish a zine. But people don't realize how much work is involved with printing a zine. Putting together a decent story is a lot like writing a term paper, and you're being graded by an entire scene. Also, the free CDs aren't going to arrive until you've published a few issues, convincing labels that you're gonna be around for a while, and you'll have to prove your knowledge of music and writing skills before they'll give you free stuff.

But most importantly, publishing a zine does not make you a rockstar. People still won't care who you are. You'll still be the same person in the crowd, except your backpack will be loaded up with zines that no one will care about. Haven't you noticed how I walk around looking at the ground after handing out new issues? It's to pick up the copies of my zine people glanced at then threw on the floor.

When this column goes to press I will be on tour with Code 13 in Europe and the Middle East. I have been playing in bands now since 84 and never got to tour abroad. This is the great adventure I've looked forward too since I picked up a bass back in the day. I'll try to e-mail some sort of dispatch from the road.

Last month I talked about the capacity of the entertainment industry to revive dead trends and repackage them into new fads. Glam is the latest bandwagon to jump on. I guess I'm glad to see such great rockers as the New York Dolls and Alice Cooper get some attention but some of the most improbable bands are trying to get with the trend. I just got in the mail a test pressing of the new Defiance LP Hot Hair Hole and it looks a lot like the missing New York Dolls album. The promo photos included threw me for a loop. Two of the guys still look pretty punk but Mike is wearing platforms and make up with his hair teased out and some ill fitting spandex tights. Whoah, dude. The lyrics are a mix of "fuck the system, proud to be punk" with "party all night, we're gonna rock you baby" Things get stranger every day.

I really enjoyed the interview with John Holstrom of Punk Magazine a few issues back. I am a long time comic book fan and always knew there was more of a comics/punk rock connection back in the 70's. I started reading comics as a little kid in the mid 70's and I'm still reading comics every chance I get today. If that makes you think I'm square or a nerd, whatever. Thankfully, we didn't have a TV at home as I was growing up. My main escape from the bullshit reality of the late 1970's was comic books. I blew every dime I got mowing lawns and delivering newspapers on comic books. My early favorites were Conan, The Fantastic Four and Thor. Today I'm more mature right, and I like Sin City and Faust the most. But my favorites are still the Marvels of the 60's and 70's. My all time favorite is Deathlok the Demolisher who starred in Tales to Astonish 25-33. He was a cyborg "death machine for hire" and totally cool. They tried to bring back a watered down Deathlok in the 90's but it was a lame facsimile and it flopped. Especially close to my heart is anything by the king Jack Kirby. This guy was a titan in his field and will live forever in the soul of comics. His early 70's sci-fi books are out of this world especially OMAC, Kamandi, 2001, the Eternals, and the whole New Gods, Mister Miracle, Forever People conflux. I also still really like the Savage Sword of Conan which Marvel foolishly axed a few years ago. I like the old Daredevil, Captain America, Amazing Spiderman, Sgt. Fury, Weird War etc. etc. Comic books began a sad decline in the late 70's. There were a few outstanding books in the 80's and 90's but today comics are a ridiculous gimic trying to keep up with baseball cards and beanie babies. There has not been a super-hero book worth reading in the last 10 years. Since Miller left Daredevil really. The quality of the writing has declined terribly, the art looks goofier than ever, and the cover price keeps going up. When I first started buying comics they were 25 cents. Now they are like $2.95! What the fuck! There is still a lot of creativity in the "independent" comics and that whole world of publishing is not unlike underground music. Indeed, like underground music you have to leaf through a lot of shit to find something worth spending three bucks on. Now I expect my mailbox will be crammed with letters from angry kids defending Image Comics titles just like it was when I broadsided so called New School Straight Edge a few years ago. Your "new" school sucks. The guiding light is in the past. You must go back and study the masters before you can move forward.

There has been much talk in America lately about the "rule of law." This is of course complete bullshit as what we have is really the rule of lawyers. There are now two lawyers for every man, woman and child in America. At least that's what it seems like. Here's one for you "Q: what does a sperm and a lawyer have in common? A: They both have a one in a million chance of becoming a human being." Remember that Yeastie Grrls song about suing everybody, quite prescient, if you ask me. Now we have lawyers everywhere suing everybody for everything. I'm not too keen on the tobacco industry that was recently sued all to fuck. I am a gun enthusiast and now it's all about suing gun manufacturers, still I could give a fuck about those corporations. There is a dangerous precedent. Next they will sue motorcycle manufacturers for making dangerous sleds, after that automobile manufacturers, bicycle makers, kitchen knife and baseball bat companies etc. Hold on just one fucking minute. This liberal do-gooder shit has got to stop. First off, these lawyers and attorneys don't give a fuck about our "safety" they just want to get rich quick and make a name for themselves as the "lawyer who took on the gun industry." If they cared about our safety they'd by working to change the system which perpetuates such poverty, ignorance, and inequality not filing product liability suits. Do you remember the Kurt Vonnegut story about the future where everyone was equal? The ballerina had to wear lead shoes and overalls so no-one could see she was a beautiful dancer, the brilliant scientist had a loud buzzer go off in his ear every minute so he couldn't concentrate on his ideas etc. At the basis of all liberal and Marxist thought is the idea that the government can legislate equality and make us all happy and equal. We have seen in practice that this is a complete farce. Most "enlightened" attempts to use state power to make everyone equal have ended up making them equally dead or miserable. I am one of the kooks who hates the government and believes that I can ride my motorcycle without a helmet, buy guns, smoke cigars, drive 100 miles an hour IF I DAMN WELL PLEASE! (provided I don't hurt anyone else, or impinge on their freedom by doing so) I don't need the government to tell me what's right for me, what I can and can't do etc. If this sounds like some kind of libertarian right wing raving to you, whatever. I'm still an old fashioned anarchist and I refuse to subscribe to the corrupted leftist infiltrated version of anarchism that gets passed around these days. Stab the Judge! Shoot

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the cops! Hang the lawyers by their ties! Burn down the courthouse! Fuck the System!

Some other columnists frequently address current events in politics in their columns. You don't really need to know my opinions about the impeachment trial or the bombing of Iraq or Minnesota's pro wrestling governor. All I will say is that events in the world today are more surreal at times than the novels of Vonnegut, Huxley and Orwell I read as a kid. This fucking system is complete bullshit. Straight up wack.

When I was in college I studied history. One book that had a great impact on me was Walter Laqueur's The Terrible Secret. The book examines what the outside world knew about the holocaust as it was progressing and how little was done to stop it. I remember reading with outrage at how the cowardly public of the 1940's was unable and unwilling to confront the genocide and bring its perpetrators to justice. Now in the 90's I know how it feels to sit on the sidelines of genocide. In recent years we have seen the ethnic cleansing in Bosnia and the genocide in Rwanda. Extermination of entire non-combatant populations and systematic rape used to enforce the will of one ethnic/political group on another. Did I rush out sword in hand to do battle with this unconscionable evil? Did I confront the perpetrators? No. I went to work as usual and picked up ominous bits of news on the radio between beer commercials. I watched my peer group go to war to defend American corporate interests in the Persian gulf while the Tutsi people of Rwanda were scratched from the face of the earth with Old Testament ruthlessness. But there is no oil in Rwanda or Bosnia or Tibet. The man on the street could really give a fuck anyway. Without the media to whip them into a patriotic fervor no one was willing to "send American boys" into the Balkans to intervene in the genocide. When people talk about progress and the advance of civilization and technology and how bright the future will be I just think of the extent that mans capacity to exterminate his fellows grows while his capacity for empathy diminishes. If Ghengis Khan were to walk the earth today he would not be shocked at our actions. Nor would he be a backwards barbarian, indeed he would fight right in as a cog in a machine whose only purpose is power.

Over the next year myself, Trevor Trend and the past and former members of Code 13 will be working on a tour scrapbook, rockumentary zine/book currently titled "Get out and Push, on the road with Code 13." I'd like to ask anyone who has pictures, copies of flyers, or anecdotes about one of our gigs to mail them to me c/o Havoc Records P.O.Box 8585, Minneapolis, MN 55408, USA.

STRANGE DAZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

After finding a woman guilty of killing an elderly woman and stealing gold objects from her home, an Iranian court ruled that the woman must first have her hand amputated and then be hanged for the crimes.

In late January the police in San Francisco were on the lookout for a robber who on at least two occasions approached pedestrians, pulled a gun and then demanded their money. Once they turned it over the robber fled the scene in his motorized wheelchair.

In January a Massachusetts man, about to be tried on charges of vehicular homicide, married the only witness to the alleged crime. Once married, the woman refused to testify against her husband, thus preventing the state from proceeding with a trial. The judge called their marriage "a terrible violation of ordinary moral decency." According to police, the woman was driving a car with the man as her passenger. They argued and he grabbed the steering wheel, sending the car into the path of an oncoming vehicle and killing its driver.

A 23-year-old Michigan man is suing the tattoo parlor that misspelled a tattoo on his arm. He had paid for the word "villain" to be tattooed there but the tattoo parlor staff, not knowing how to spell the word, settled on "villian." The customer's lawsuit seeks $25,000 in damages.

After studying a year's worth of episodes of the televised professional wrestling show "WWF Raw," researchers at Indiana University found 1,658 incidents of crotch grabbing, 273 kicks to the groin, 21 incidents of simulated urination and 157 times in which "the finger" was "given."

Two teenage girls robbing a shoe store in Birmingham, Alabama, asked the clerk for a pad and pen with which to write a robbery note. Once written, one girl handed it over saying, "I'm sorry to do this. You're so nice." The clerk read the note and said, "You came at a bad time. I have a customer to wait on." The girls agreed to wait, the clerk pressed a silent alarm and police arrived.

Wen her husband tried to kiss her to make up following an argument, Geraldine Van Zandt allegedly bit off a piece of his tongue the size of a quarter. The Wisconsin woman was charged with mayhem.

According to a ruling by Italy's Supreme Court of Appeals, if a woman was wearing jeans she could not claim to have been raped because jeans can't be taken off "without the active help" of the woman.

The Department of Defense eased drug rules to allow Native Americans in the military to use peyote for religious purposes. However the Air Force balked at the idea of allowing users to manage nuclear weapons.

Due to viewer complaints, the Court TV network abandoned an advertising campaign designed to draw female viewers. Titled "Wives With Knives," the series featured true stories in which women attacked their husbands. In the ad for the shows a woman s shown making a sandwich when a man whines offscreen. She grabs a steak knife as the narrator says, "Don't get angry, ladies, get even. Watch 'Wives With Knives.'"

A South Dakota court sentenced Jerold Nissen to seven years in jail for his attempted robbery of a casino in November. According to police, Nissen walked into a casino (where he had been a regular patron) brandishing a gun and wearing a mask. When he announced the robbery, a clerk recognized his cologne, called him by his name and told him to take the mask off. He did so, put his gun away and sat down to play a lottery machine. Police were called.

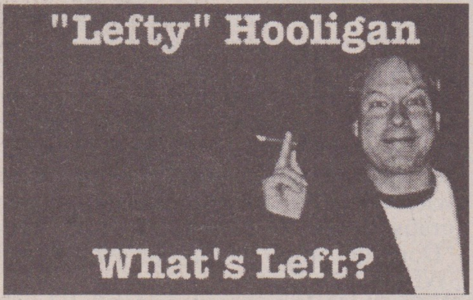
Just days after being sentenced to 180 days in jail for stealing women's underwear, a former boss of Manuel Cruz called police to say that he had discovered 2,000 pairs of bras, panties and pantyhose at Cruz's old work station. The underwear was stashed in three large bags, five large boxes, and three small boxes. He had been arrested previously for panty theft after several women saw him removing panties from clotheslines with a long wooden stick with a hanger attached to it. According to police, Cruz explained to them that he was a collector.

A convenience store clerk in Fort Smith, Arkansas, told policed that the man who had just robbed him was wearing a hard hat with the name "James Newsome" printed on the front. Police checked the name against drivers licenses and pulled his photo which they then matched with the image of the robber on the store's security camera.

In February, Jay Scott Ballinger, 36, confessed to police in Indiana that he set fire to churches in 11 states over the past five years. Ballinger, described by police as having an interest in Satanism, said that he burned between 30 and 50 churches. Police said that a few years earlier Ballinger succeeded in convincing 50 teenagers to sign contracts pledging their souls to the devil using their own blood to write

with.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere.Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



"Fuck you, you sellout!" He shouts and kicks, his heavy army boots connecting in rapid succession, ripping flesh and crushing bone as the other man topples. "Die, you piece of shit!"

Is this an assailant at Gilman Street taking down Jello Biafra? Not at all. It's 1973. Joe, the guy with the army boots, is a long-haired crypto-Weatherman hyped on coke. The man crashing to the ground outside Merrill College at UC Santa Cruz, three bones broken in his left foot, is Carl, a former college buddy of Joe's who's a graduate student at the university. They were both in SDS together and had a political falling out. I know Joe. I buy marijuana, and occasionally mushrooms and peyote from him. Joe and I were headed to my dorm room to transact business for a quarter pound of Colombian gold when we encountered Carl.

"Carl's a motherfucking pig!" Joe gasps, once we're in my dorm. We'd run the distance after Joe's assault. His vehemence grows as he catches his breath. "Goddamn petty bourgeois social democratic asshole."

"What?" I'm trembling a little. Joe's attack on Carl shocked me. I'm bewildered, and more than a little stunned.

"Carl publicly denounced the Days of Rage." Joe storms about my tiny room, waving his fists threateningly as if Carl is present. "His tendency formed New American Movement and he's now in bed with Harrington's cold warrior Democratic Socialist Organizing Committee. I should have kicked his head in!"

Joe spits out the words while pulling a smoked glass vial from a jacket pocket. He's literally shaking with hatred and rage as he cuts lines of coke on a hand mirror. I'm embarrassed and ashamed, wondering what's happening with Carl. An electric shock of fear races through me watching Joe snort the lines.

We do the dope deal, grass for cash. Coke jangling in his eyes, Joe says maybe he should sneak off campus in case Carl called the cops. I heartily agree and I'm relieved when he leaves my dorm room.

I was going to continue my attack on capitalism this column, but a couple of things derailed me. I picked up and read in a weekend Peter Coyote's recent book *Sleeping where I fall*. From the sublime to the ridiculous, I've been noticing the frequent use of the term "counterculture" in various punk rock 'zines lately, including this very publication. I've mentioned this before, but I guess I'm going to have to do better than merely restate the obvious; that it takes much more than rock'n'roll music, writing, hairstyles and fashions to make a social revolution.

Let's go way back for this one.

The difference between idealism and materialism; it's that far back. Put simply, is it ideas that make the world go 'round, or material forces? Karl Marx came down on the side of materialism, but he insisted that he wasn't a purely mechanical materialist. He defined his materialism dialectically, and one paradigm for this is the base/superstructure framework for society. The base is the economy and the superstructure is everything else; politics, culture, media, religion, ideology, etc. The base gives rise to the superstructure, and determines it in many key respects. The superstructure does have limited autonomy to act upon the base in turn, but Marx was clear down to his terminology which was primary and which secondary.

Vulgar Marxists made economic conditions completely deterministic and eliminated any autonomy for the superstructure. The idealist wing of Marxism, to include Italian Communist Antonio Gramsci in his *Prison Notebooks* (1929-35), increased the autonomy of the superstructure until it rivaled the base. Gramsci is particularly interesting because he gives a crucial importance to culture and education within the superstructure. Both are principle elements in the civil society that advances the hegemony of the *bourgeoisie*. Thus Gramsci contends that the working class movement requires its own counterculture upon which to build a counter-hegemony; basic weapons in the working class's revolutionary arsenal. A radical counterculture is a necessary element, but not a sufficient one for workers to win the class war however.

By the time we get to Theodore Roszak's *The Making of a Counter Culture* in 1969, the concept of counterculture has gone from a powerful social force to a passive sociological category, akin to subculture and youth culture. Any minority culture characterized by values, norms and behavior patterns which directly contradict those of the dominant society qualifies. Roszak's study of '60's American youth who revolted against the dominant cultural values and institutions of their largely affluent parents identifies two strands within that counterculture; the "hard-headed political activism of the student New Left" seeking to revolutionize society politically and "the mind-blown bohemianism of the beats and hippies" who withdrew from society to live in utopian isolation. While Roszak recognizes that there are powerful exemplary and proselytory aspects to any successful counterculture, he is not concerned with counterculture as a conscious instrument for social change. The word has since been applied by various and sundry academics to early Christianity, fascist youth movements, even punk rock.

The value of Peter Coyote's *Sleeping where I fall* is that it's an unromantic, first-hand chronicle of the '60's from a member of the San Francisco Diggers. The Diggers attempted to restore Gramsci's understanding of counterculture as a strategic weapon for revolutionary social transformation, and they waged a kind of cultural guerrilla warfare against America's ruling values and institutions. "Part of the power and flexibility of our profit-oriented economy is that it can co-opt nearly everything. Everything but *doing things for free*. The Diggers understood that *style* was infinitely co-optable. What could not be co-opted was doing things for free, without money." So the Diggers provided free food, free stores, free crash pads, free music, free media, free money as part of a revolutionary countercultural strategy. Peter is brutal about the costs of the Digger experiment in absolute freedom in too many crazed, crippled or dead friends, but his summation of the accomplishments of the '60's counterculture is worth quoting:

However, our victories occurred in the deep waters of culture and not the frothy white water of current events, so they rarely surface in the media which is such a dominant factor in establishing public reality. The way people view health issues, the environment, human rights, spirituality, agriculture, women, and consciousness itself has been redefined by my generation. These changes are as ubiquitous and invisible as the atmosphere...

In a weird way, Free Congress Foundation head and leading conservative Paul Weyrich recently confirmed Peter's assessment. After the Senate failed to muster even a simple majority on either of the two articles to impeach Clinton, Weyrich proclaimed that American conservatives have lost the culture war to Clinton's generation of draft dodging, dope smoking, free loving counterculturalists. We've made such a myth out of JFK in every respect that we fail to realize that had Kennedy been caught with his pants down, instigating such a political scandal in the early 1960's, he

would most certainly have resigned or been removed from office.

I do have my arguments with the Diggers, the first going back to Marx and his idea of what constitutes a revolutionary social base. The '60's counterculture in general saw youth, not class, as the basis for society's transformation. As Jay Kinney once wrote: "The association of a visceral anarchy with the Punk movement swelled the ranks of anarchist circles for much of the eighties, but hitching one's wagon to the wild horses of youth is implicitly not a long-term strategy, as proponents of a radical youth culture discovered in the sixties." In basing itself in youth, the '60's counterculture could achieve subtle changes in the American cultural zeitgeist, but not a radical transformation of society. Then there's Gramsci's necessary but not sufficient understanding of a counterculture. A counterculture, no matter how radical, can't make a social revolution all on its own. Gramsci would have insisted that a radical counterculture be imbedded in a workers movement with a broader revolutionary strategy. Peter Coyote says it this way:

With hindsight, our idea of a counterculture appears an isolating, romantic confection. The Diggers understood fundamentals about the relationship between culture and imagination, and culture and politics, but our spurning of more traditional political alliances was, I believe, somewhat snobbish and counterproductive, since it deprived us of analytical skills and traditional organizing techniques. In retrospect, the Diggers might be criticized as a decade-long performance art piece. We were, I believe, first and foremost artists, and while we were addressing real fundamentals, we allowed our commitment to "authenticity" to blunt our sensitivity to the needs and aspirations of many who were not interested in being artists, or special, or anything other than out from under the heel of an oppressive system.

Peter Coyote served as Governor Jerry Brown's chairman of the California Arts Council and is also an award winning nonfiction writer as well as an actor in more than 50 films. *Sleeping where I fall* is published by Counterpoint (POB 65793, Washington DC 20035-5793), and it's just come out in paperback. I highly recommend the book not least because it challenges cynical self-serving dismissals of the '60's counterculture by cynical self-serving post punks like Larry Livermore.

Finally, what this discussion of counterculture has to do with punk rock should be obvious. Playing punk rock music, producing punk rock 'zines, wearing punk rock fashions all with that special "fuck you" DIY attitude might very well constitute a counterculture, but only in the most sterile sociological sense of that word. Personally, I don't think punk even amounts to that, but then I did see the '60's first hand. I'm giving this dynamic little subculture in what sociologists like to call youth culture the benefit of the doubt however. So if folks in this tiny ghettoized punk counterculture want to make punk into a conscious force for social change, they're going to have to do a whole lot more than create music, publish 'zines and sport the latest styles. They might even have to realize that "the kids" can't do it on their own.

Have you ever noticed that, with all the people I've taken down in this column, I've *never* accused the punk ones of "selling out" punk rock? That's because in my opinion there's nothing to "sell out." That's all nonsense. Punk revived rock'n'roll and influenced various other forms of cultural expression. As Kinney pointed out above, it gave a boost to the politics of anarchism. Punk still has some interesting ideas, possibilities and potentials. But even at its height, punk rock never qualified as a radical counterculture. It was too small, too marginal, too self-absorbed, too diffuse to be truly alternative or revolutionary. And yes, I was doing punk two decades ago, back in 1979.

Next column, work and capitalism...

...ALL THE NEWS THAT FITS...

ONE MORE BOOK REVIEW... *The State of Working America 1998-99* by Mishel, Bernstein and Schmitt is out and yes, it's worth $24.95. This book by the Economic Policy Institute (EPI) is literally crammed with the cold economic tables, charts, graphs, statistics, analysis, footnotes and bibliography to support their rather dismal picture of US capitalism near the turn of the millennia. Family incomes are growing slower and showing greater inequality, as are wages which continue their long-term erosion for those of "middle income." Falling unemployment and tighter labor markets are counterpointed by income stagnation and increased job insecurity. This overall decline in the position of those folks who are neither rich nor poor offsets a growing economy and the slight decrease in poverty. The rich continue to get richer, natch. The tax burden on the wealthy has greatly diminished and there is increased concentration of wealth at, where else, the top. Internationally, the US has lost the edge in income growth and productivity. *The State of Working America 1998-99* is available from ILR Press/Cornell University Press (Sage House, 512 East State Street, Ithaca, NY 14850). The EPI has many more specific books, studies, working papers and briefing papers, and a catalog can be had from EPI Publications (1660 L St. NW, Ste. 1200, Washington DC 20036).

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

SCREAMS FROM THE GUTTER

Rob Coons

Well, well. If you haven't noticed, I haven't written a column in three months. You know what, I just don't have the time anymore. I am starting a business in San Francisco and have been putting in 70-80 hours a week lately. It looks like I need to take a hiatus from my column responsibilities, though I will continue to do regular reviews. I want to apologize to all those people that have sent me records recently that did not get reviewed before I made this choice. And thanks to all of those that took the time to write or e-mail me. I guess if I am stopping the column for now I might as well give myself a shameless plug for the business I am investing all of my time in. My best friend and I are starting a record and toy store in San Francisco. So if you live locally or are in town visiting stop by and check us out. The name of the store is Howling Bull Syndicate, and we specialize in Japanese toys, as well as a wide assortment of zines, t-shirts, videos, books, punk, hardcore, and metal records and CDs from all over the world. We are located at 826 Valencia in San Francisco so check us out. And while I am at it I might as well plug my new label as well. The name of the label is Howling Bull America, and we are affiliated with Howling Bull Entertainment in Japan. Our first three full lengths are HELLCHILD, YELLOW MACHINEGUN, and a compilation highlighting the current roster of the Japanese side of the label. It all rips and you should check them out. Anyway, thanks again for reading. Oh yeah I can still be reached at PO Box 13085, Berkeley, CA 94712. Or you can e-mail me at xgoatcorex@hotmail.com. Later, and may the dark side of the force be with you.

1,800,000 and counting

A column by Prisoners.

One point eight million people. That's

more than twice the population of San Francisco, that's more than most of us are likely to meet in our lifetime. When numbers get that big they're hard to think about, they take on such an abstract quality that it's easy to forget that each one of those numbers is a person sitting in jail in this country. The idea of this column is to try and personalize that statistic, to make it real through the writings of those who make up the incarcerated population in this country. If your reading this in jail right now, we're looking for more writers to further this column, write to us at the po box in the front of the magazine.

"Conversations"

by, Aaron Krizanik

Conversations through the bars are disturbing. Two dudes talk of how alcohol keeps dragging them into jail. Silence. And then someone wants to harass the mentally unstable dude in the observation cell. He's naked and people who are employed at the prison, male and female, walk past his cell without the slightest notice of him. He finally reacts to the person chanting his name and calling him a "faggot retard". He tells his tormenter to "shut the fuck up", and he mutters something else to himself. It must be cold in that cell with no clothes. Others pipe in on the tormenting of"Billy Ray", as he is called. It appears that being locked in a cell 23 hours a day, five days a week, can drive a man stir crazy, and these prisoners find enjoyment at the expense of a fellow prisoner. The yelling back and forth is nothing unusual. In fact, it maybe the intentions of the prison staff to provide the prisoners with a scapegoat for their frustrations of prison life, while subconsciously breaking down the walls of solidarity among these same prisoners.

It seems Billy Ray hasn't eaten in a few days. He's just requested some food and the guards are granting this wish, but not without the disapproval of some of the shell-shocked prisoners. I'm afraid that some of these dudes have been turned against their own, almost in the same way that the public has been turned against prisoners. As if we somehow ceased being as human, as they are. Billy Ray needs help that he's not likely to find in prison. Fact is that the experience will probably worsen Billy Ray's outlook on people who are supposed to be helping him, and I feel life I am partially responsible.

I had the pleasure of meeting Billy Ray today. He came to my gate and asked me for a pair of underwear. Unfortunately, I only had the pair I was issued when I came in, and was not able to help him. Billy Ray said today, "they think I am crazy because I tell the truth". Very perceptive for a "faggot retard". Billy Ray and I are locked into the restricted housing unit. I got seventy days for arguing with another prisoner. The guard who wrote it up beefed it up to make it look like it was more than it really was, of course. It's not often that the guard does not lie, but who the fuck is going to believe some prisoners?

Conversations. I don't like to sound negative about my fellow prisoners because I would like to get people to get involved with prisoners, but conversations that occur are sometimes very frustrating. "The white man is the one keeping you in prison". Just as this comes out of a black racist's mouth, a black guard walks by. "The niggers get to do whatever they want", a white racist claims. He seems to forget that not only are there more blacks in prison in the United States than anyone else, they were also used as slaves since the thirteenth century until, arguably, the present day. Blame is a scapegoat. People need something to see, a target. Racism replaces revolution, and the system rejoices.

These are the conversations and stories of prison life. It's been troubling to me at times to see so many people so angry, but misdirecting the emotion that could potentially help free them. I used to do the same thing, and sometimes, I get close to regressing back into my comfort zone. I would like to concentrate on putting forth solutions marked by liberation, but I do not feel that I could be totally effective from my lone prison cell. I have no desire to be an Adolf or Lenin. I want to discuss with people the conditions and circumstances they find important, and I want to blend these ideas. However, when I attempt to do that in conversations, I all too often get run off the road in arguments about race, religion, and control

I heard a prisoner today say, "nobody in this hole has done something so evil that they deserve to be treated like an animal." Now even though I personally have a problem with that statement in the sense that it indicates that it's okay to treat animals brutally, it is right in a sense. That guy's statement showed that he sees past the bars and chains. Maybe all he sees behind them is a whiskey bottle, but nonetheless, he sees beyond his bondage. So many men and women are left behind bars to rot that when in their solitude and moments of weakness, they grasp for comfort in confusing and division causing religions. The pushers of these distractions know this and there is no shortage of their works lying about in prison. Responses to the misery of these places can be provided by outsiders like yourselves. If you can reach in here and try to help people feel like someone gives a shit, aside from some god-your a link to the outside world.

WORKING LATE WITH SEAN SULLIVAN

Tofu Cream Assault

A couple of months ago here in the fair city by the bay that we call San Francisco, a couple of local Anarchists, calling themselves the Biotic Baking Brigade hit the mayor in the face with a pie. OK, it was more like three pies, but it was pie all the same.

Pie throwing, as I'm sure you all know, has a long tradition in this country as a form of political protest. Generals have been pied, Congress people have been pied, even Bill Gates was pied. Here in San Francisco though, you'd have thought that nobody had ever faced such degradation of character. The newspapers were just full of indignation.

People compared this pie throwing to the assasination of Harvey Milk. (The first gay supervisor here in SF who was assasinated, along with the mayor, by a cop who later claimed as his defense that he'd been eating too many twinkies. That is a whole other column though.) People said it was a hate crime (our mayor here is black) and people lost sight entirely of the fact that the pie was thrown in protest of the mayor's policies on homelessness and his complicity in the gentrification of our city.

So, after one of the pie-throwing hooligans had her collar bone broken by Mayor Browns ex-football playing buddy and they were all told how pie throwing not only wasn't funny, but was a very serious crime. Our three heroes were charged with a couple of crimes, including assault, and thrown in the slammer.

If the fact that justice doesn't exist, and that judicial decisions are made with hand shakes over martinis and not with facts in a court of law wasn't clear enough to you already, then the decision of one of our fine judges to give the maximum sentence allowed to the Biotic Baking Brigade would have proved it you once and for all.

So the choice our pie baking champions were given was between six months in prison and three years probation. They chose prison.

They wanted the glory of martyrdom then, you might be tempted to say. But let me tell ya, there's nothing worse for a politically active person than probation. You can't go to any demos for fear of arrest and you better not think

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about moving out of town or even crossing against the light. 'Cause if you think six months is a long time, that's nothing compared to how much they'd serve for violation of probation.

So the Brigade is sitting in county jail nursing there broken bones, and Mayor Brown is sitting in city hall nursing his broken ego, and I'm sitting here at MRR HQ wondering how this practical joke turned into such a horror show of the underside of politics.

"But It Wasn't Even April Yet"

The letters about our April fools issue have just been pouring in. I guess the fact that there was a new crew on board (meaning Arwen and me) made the whole thing all the more believable. Don't worry though, Maximum will be leaving ink smudges on your hands for years to come. Jax didn't quit either, she was just too busy smooching her boyfriend to bother telling you that herself.

Stuff You Should Pay Attention To:

1.If want to read more about the Biotic Baking Brigade and witness a little of our mayors ignorance of how the poor live, you should check out the interviews we did with them.

2.After suffering much abuse for my so called "emo" header (that picture of the back of my head) I've changed to a different style. And no, coffee isn't emo ya jerk.

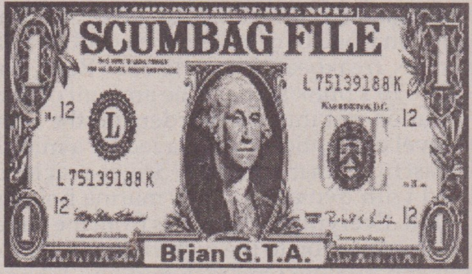
3.As always I'm on the look out for any info on early (77-82) punk bands from Connecticut.

4.Thanks to Chris Nelson for doing the art work on my new header and the art for the new prisoner column. He can be reached at cntbx@earthlink.net

5.I can be reached at seansul@mindspring.com

Hello punks and others, it's time for another month of reviews...

BARTON DEAN starts us off with some by-the-numbers fast poppy punk. Just the kind of stuff that was so popular back around '84 (think Lookitaph). 8 songs, good production. De Genestetstraat 40/ 2394 XP Hazerswoude Rd./ The Netherlands. CEASE play some pretty awesome hardcore with good musicianship, vicious vocals, and a sprinkle of welcome originality. I like them a lot. 4 songs, good production. Himmelrichstr. 2A/ 6010 Kriens/ Switzerland. Got another good tape in from NOWHERE FAST. Still doing the Victory Records metallic hardcore thing, but these guys are a little more hardcore, and not quite as heavy. 6 songs, good production. 2944 Carnation Ave./ Willow Grove, Pa. 19090. SISTEMA CRIMINAL play some good old fashioned punk/ oi! music, with lyrics sung totally in Spanish (makes it more interesting) 10 songs, decent production. Apdo. 55/ 48510 Trapaga/ Bizkaia/ Spain. THE GRISWOLDS throw out some pretty awesome, fast and furious hardcore. Nothing too original, just good, solid hardcore with a nice, grindy guitar sound. I like it. 6 songs, decent production. 4926 E. Timrod/ Tucson, Fuck Arizona 83711. Last (but not least) the IOWA HAWK~YES play thrashin' generic mid- '80s sounding hardcore, Mystic Super Seven style. I didn't get much to review this month, but most of it has been really good, and these guys are no exception. 7 songs, good production. P.O. Box 11741/ Portland, Or. 97211. And that's it for this month. As always, I'm at: P.O. Box 2584/ Conroe, Tx. 77305.



Howdy girls and boys, and welcome once again to my sleazy Hollywood music industry gossip column. In this tell-all issue I'll let you know which local engineers are trading recording time in their studio for a line of snow and sex with the band. Before we get to that, I'd first like to discuss some tips on how to choose the right studio for your recording project.

Choosing a place to record is downright easy if you don't have a lot of choices in some cities and towns; that is if you even live near a decent size town. Other places, like the Los Angeles area, have a studio practically every few blocks and deciding on which one to go to can become a whole other project in and of itself. You are going to want to pick the right studio because the wrong one can make your greatest tunes sound like mediocre slop. The problem is that there is far more recording equipment manufactured than there are people who know how to use it properly. Just from my own experience working on mostly re-issues, which usually involves simple tape transfers, I can tell you that some of the so-called "professional" studios the bands had taken their stuff to couldn't even get that right. We're talking studio engineers that shouldn't even be allowed by law to make a simple volume adjustment on a car stereo. I must be exaggerating, right? I mean, how moronic can these people be? How about clipping the first five to ten seconds off of a handful of songs, having the input volume set so low that you are actually losing some of the sound, or not cleaning tape debris from the heads thus causing the tape to radically slow down the speed and not even notice or care. Wait, here is still more idiocy. My friend brought his recording to a studio with an hourly rate of $75.00 to have one song E.Q.ed and transferred to DAT. It took the dip-ass engineer four tries alone just to download the song onto the DAT tape. Each time the engineer would self-assuredly proclaim, "This time I'm sure it's on there," and each time there would be nothing on the DAT tape. After all of his incompetence, the engineer still thought that he should be paid for the time he spent screwing up and this place was supposedly well known for its professionalism. Yup, some studios can drive you to kill and even my very physically passive friend had to exercise a heap of self-control not to put this talking abortion back into his jar. I could bore you with many more tales of brain dead engineers, but I think you get the point.

This brings us to out first major rule of thumb: The equipment is only as good as the guy who runs it. Don't be fooled just because a studio has ultra expensive gear. I've heard recordings from a studio that had 20 to 30 thousand in equipment easily sound twice as good as a studio the band had previously been to with equipment worth well in excess of 100 thousand. I've even heard 4 track recordings that sounded much better than some 16 track recordings. One such lame-o 16 track long-out-of-business-for-a-good-reason studio back east recorded both the bass guitar and high hat cymbal onto the same track which made it pretty impossible to raise the volume of bass much without getting a ridiculous amount of cymbal crashes at the same time. Also, be aware that one studio might have several different engineers working there and in some cases, that studio might be renting it out to still more outside engineers that don't have one specific studio they work out of each time. So if some local band plays you a recording that you really like, make sure you are not only getting the same studio, but also the same engineer, and if there was a producer involved other than the engineer, then you want that person too. A producer's job is to envision what the instrumentals and vocals are supposed to sound like both as a whole recording and as unique, separate parts of that equation. The producer might be the engineer, a band member or members, an outside producer, or a combination/team effort of any or all of

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the aforementioned persons. A really good outside producer that goes the extra mile might even be willing to come to one of your band's rehearsals and point out the shortcomings needed to be worked on before you enter the studio. One such producer advised a band I knew to hold off another two months before entering the studio in order to work on getting the drummer to play more in time with the rest of the group. In the end, those extra two months of practice really paid off and the band went away all smiles with a truly solid recorded performance that otherwise would not have happened had they been too impatient to wait. Since there are no real set fees for what it can cost to get a good producer, you can end up paying anywhere from more money than you'll make in a year or two for a hot-shot industry pro, all the way down to a couple of pizza slices and production credits on the back of your record when it comes out for a member of a different band with a decent ear and in studio experience (and for the type of production best suited for your band, there is a good chance that pizza dude might out-deliver the goods over Joe hot-shit producer). Your best case scenario, though, is to find a truly good engineer that is flexible enough to find the best sound that suits your band and between you and the engineers, you're able to fill the producer's chair.

Another thing to seriously consider when looking for a studio is, of course, the price, and since money will probably be an issue, you're going to want to make sure the studio is within your spending range. "How much are you hourly rates?" and "Do you offer discounts on blocks of time?" should be the first two questions out of your mouth when calling around. You should also make sure that you allow yourself as much spending room as possible. Should your project go over the time allotted for it, you don't want to end up with an unfinished recording simply because you couldn't afford to proceed any further. Since this is your first time in the studio, you will want to take the time you think it will take you to do something and then at the very least, double it. Things almost always take longer than you expect them to and even musicians well-seasoned in the studio often make the mistake of underestimating time.

Anyhow, that is all the time I have to relegate to this topic for this issue and hopefully I will remember where I had left off and continue on it in the next issue. Now onto some other odds and ends before I wrap things up.

Label Alert! Label Alert! It seems that Italian distributor Helter Skelter has burned both Hopeless Records and Flipside to somewhere in the neighborhood of one thousand dollars each. (That's a lot of spaghetti dinners!) What makes this doubly shitty is that both Hopeless and Flipside are very honestly run businesses that did not deserve to be taken in the least bit. These are not the only complaints I've heard either, and memory, in this case, does not serve me correctly!

Stuff that I got or bought (Well, probably got) that my bitchy self actually liked: The Murder Murder Suicide LP and 7" is a harsh, angry blend of A-side "My War" era Black Flag sounds and the let's be friends (not) outlook of the early Nihilistic. MMS features the vocal stylings (!?) of Bob of Sound Idea distro fame who sounds like he is quite at the end of his rope. Also available via Sound Idea mailorder is the "Killed By Florida" comp LP featuring early to mid 80's punk tracks from the (dis)likes of Maggot Sandwich, F, Morbid Opera, Broken Talent, and many more from the state of guess where, dickhead? Cool indeed.

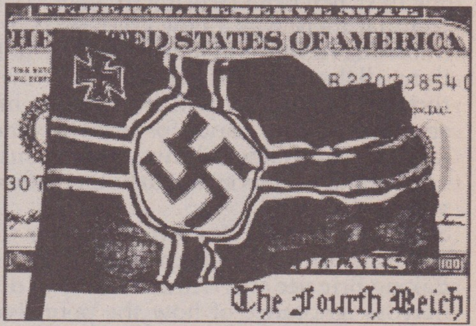
Ugly Things is an a-fuckin'-mazing magazine put together by Mike Stax and Johan Kogelberg covering the old 60's garage, freakbeat, art rock, raw R&B, and late 70's punk scenes. The amount of dedication put into this borders on the same level of fanaticism displayed by a middle east fundamentalist who drives a car loaded with dynamite into a marine housing unit. Everything about this from the paper it's printed on to the picture reproduction is top quality! One look and you'll know why they can't put one of these out every couple of months; what, with its dizzying amount of info and all. If all magazines were as good as Ugly Things, I would forget to leave the bathroom (or Swank for other reasons we won't divulge at this time). (Ugly Things, 3707 Fifth Ave #145, San Diego, CA 92103)

Also on this must read list is "It makes you want to spit," which is a rather extensive 84 page guide to the northern Irish punk scene '77-'82. While not quite as thick and high budget as Ugly Things, you still get more than your money's worth as Guy and Sean display the genuine insight and knowledge few "music historians" could match on their specific focus. It's truly excellent endeavors like this that make it painfully obvious how bad a large majority other "punk" print is these days. Address: Sean O'Neill, 18 Markstown Close, Cullybackey, Co. Antrim, BT43 5PX, N. Ireland.

Other notables included the Dead Image LP and Vicious Circle/Plunket Boys 7" (Old punk treasures both on New Zealand's Raw Power Records, PO Box 7127, Wellesley St., Auckland, New Zealand.), Bastard Squad re-issue CD on Noise Pollution (80's Exploited/Abrasive Wheels style punk from Australia.), Fartz re-issue CD on Alternative Tentacles (One of the best hardcore re-issue CDs in a long time, right up there with the Ruin CD on Blackhole(?) Records a while back.), and the Ciril demo tape (Part early so. Cal beach punkstyle meets early LA deathrock in the same way that made TSOL great.).

I guess that's it for now. Do not send me any goodies because most likely I will not review them! (Sorry, but I don't have the time.)

Later, Brian GTA, 501 W. Glenoaks Blvd. Ste. 313, Glendale, CA 91202 USA



For the Record (recorded in April of '98)The Science of Coercion II - Interview with Christopher Simpson Part 4 Copyright Dave Emory Transcribed by Sam Atakra Distributed by Spitfire, P.O. Box 1179, Ben Lomond CA 95005.

D: Hello, my name's Dave Emory, and in this half hour we're going to continue with the discussion with Christopher Simpson, the Author of "The Science of Coercion, Communication Research and Psychological Warfare 1945-1960." Hard and soft-cover editions are by the Oxford University Press, copyright 1994. Chris, Welcome back to our airwaves.

C: Thank you.

D: We're talking about the overlap and the interrelationship between communication research and psychological warfare. That relationship is in many ways concretized in the form of six different centers of communication research that grew up in the 1950's. The Bureau of Applied Social Research, The Institute for Social Research at the University of Michigan, The National Opinion Research Center, The Bureau of Social Science Research, The Rand Corporation, and one that I'd like to leave for a few minutes into this discussion, the Center for International studies. You talk about those institutions and their duel roles as both national security entities and academic entities, and in turn their relationship with Public Opinion Quarterly, which in many ways served as a mouthpiece for the dissemination of the work that they generated.

C: Well I think you've summarized it pretty well and it would be redundant for me to go back over it. The book concentrates

on the period between 1945 and 1960. One thing that I think is worth examining is the extent which the academy, in places like the Bureau of Applied Social Research are very liberal institutions. They're politically liberal, I have no doubt that most of the people voted for the democrats, some of them consider themselves rough democrats, or even one form or another of a form of Marxist. That's one description anyway... The point being is that scientists and intellectuals for the most part (and certainly to a greater degree than society as a whole) are left-of-center. I don't think that's any particular secret. Maybe in economics the story is different, but certainly in the social sciences that's the case. If that is so, what explains then first of all this work on National Security programs, and second of all and more fundamentally, this participation in a cultural transformation that built a national security state that most of us take for granted as just being the way the world is? I think that part of the answer to that is what happened. The scientists tended to internalize the values of the National Security State as the means of marketing themselves to the National Security State. These are not dumb people, they're not naive, but at the same time they rather often tended... Let me back up for a moment and explain something that was going on during the early 1950's.

D: If I could interject ever so briefly Chris, I think that the national Foundation Science study in 1952 showing that 96% of all social-science funding came from the military at that time would certainly both explain and perpetuate what you just talked about.

C: Right, well in the early 1950's you had an attack from the McCarthyites Right Wing on the Social Sciences and even on the Voice of America. Those of your listeners who are familiar with McCarthy know that the Voice of America was held up as being a hotbed of subversion. This attack extended to the big Foundations such as the Ford Foundation, or the Carnegie Foundation, the Rockefeller Bros. fund. The Rockefeller Bros. was held up as being a secret front for socialism and one would government. I'll grant you that the Rockefellers have played a complex political role in the US & around the world, but to see Nelson Rockefeller as a closet Socialist is a little bit silly. Anyway, the attack from the extreme right... The way that these academics, their foundations, the Big Universities, and the big Ivy League schools defended themselves in hearings before congress was to say, "what were doing with sociology is the most potent tool for fighting back the communist menace." We as intellectuals are forgiving a whole new science in how to fight the bad guys, and how to advance American interests," in kind of the 1984 thing of the time, the double think automatically meant all those good things about America that we would like to believe about democracy, liberty, equality of opportunity, all that good stuff. So the way that the liberal academics protected themselves against the radical right was to sort of circle the wagons so to speak. To close down in on a center of the profession, on a small group of narrow ideas that were acceptable to the Nat Security State. Those became the central ideas that were permissible to be taught in American Universities about the particular subject, that were permissible to be written about in academic journals about this particular subject and in turn, that particular form of ideological conformity of a liberal aroma if you will became really that only articulation of what communication research is or should be. It was permitted in this country. Both the left and the right were to a very large degree crossed. If you want to talk about the left wing, you had the FBI. In N.Y. city there was a school for social research that was basically run by the left and it drew something like 5000 students a year. The FBI said "this is a communist plot," and indeed there were in fact communist party people involved in that school, communist party people read books like everyone else. And so the FBI subpoenaed their student lists and canceled their tax exemption and basically harassed the institution out of existence. So that if you had the wrong ideas about what permissible sociology was, you faced genuine persecution. I was reading some declassified records; the early academic sociological society had the unfortunate acronym of the America Sociological Society, if you think that through, you'll see what I'm saying. I got a bunch of Army Intelligence records where Army intelligence was sending secret agents into the meeting of the American Sociological Society and in an effort to smoke out radicals, they would take notes and sit in the sessions to seriously to figure out whether or not Prof. so-and-so had said something that was out of line.

D: There are a lot of People who confuse Sociology with Socialism.

C: Yeah, but they're entirely different concepts.

D: Of course.

C: Sociology is a so-called behavioral science that looks at how groups of human beings behave. I would argue that a lot of sociology has preconceptions built into it that would tend to reinforce the power relations that already exist. Socialism is one of those words that one can talk about it's definition for the next six or eight hours and not be any clearer about it that when you started.

D: Many people do make that error by confusing two totally different things. Some of the names that loom large in your discussion of the interrelationship between mass communication and psychological warfare from 1945 to 1960, Wilbur Schramm and a major text he wrote which in many ways helped to shape mass communication research.

C: Wilbur Schramm ended up as Dean of the School of Communication of Stanford, he was very much the author of a book about propaganda in the mid 1950's in which he put forward the idea that there were several different forms of communication and two of them that are relevant here are authoritarian and totalitarian. If you remember the Reagan years, you'll remember that the argument made by people like Gene Kirkpatrick were that mass murderers like Pinochet in Chile or Marcos in the Philippines were authoritarian. Which was bad but not all that bad. Where as Brezhnev era USSR or Czechoslovakia in 1967, there were supposedly Totalitarian Societies that were somehow qualitatively more brutal and Viscous than Pincher's Chile. This therefore justified the extreme measures of building 20000 nuclear weapons in an arms race against these people

D: That book by the way is "The Process and Effects of Mass Communication."

C: Exactly, this distinction between totalitarianism and authoritarianism is largely contrived and is largely a political distinction. It has little scientific merit, and that's because what it does is lump very different types of societies together and pretends that they're all one.

D: It actually seems to me to be like an actualization of Orwell's "Newspeak".

C: To a certain extent, I think you're right. You had everything from North Korea to the Italian Communist Party presented as a single monolithic block and then on the other hand you had genuinely genocidal governments such as the one that arose in Guatemala for one example that were somehow America's friends. These ideas get off campus and they become the code-speak that politicians use journalists use, professors use, that the people on the Sunday morning chat shows use to justify whatever policy happens to be en vogue at the given time.

D: On page 85 you write, "This continuity of leading the theoreticians became party of a broader pattern through which the psychological warfare of one generation became the international communication of the next." If I understand you correctly I think that exemplifies and sums up what you were just talking about.

C: Yes, I'll give you a good example. In some ways it's kind of amusing. There was a particular researcher named Chetra

Smith who did an annotated bibliography in the early 50's called "Propaganda a Psychological Warfare" in which she systematically collected everything that had been published on this, and made little descriptions of it and where it could be found and so on. That was originally done under secret contract. By that mid 1950's the rhetoric was starting to change. The whole way that the newspeak was put was starting to change, for reasons that can be found in the book. Smith's Bibliography which had begun as "Propaganda in Psychological Warfare" was printed by Columbia University press under the title "International Communication." The identical text, the identical Discussion of what communication was, where the articles were to be found, what it consisted of, how it worked, who was right, who was wrong, and all of the rest went from being a classified text on propaganda and psychological warfare to being a public text called "international communication." This is one example of how the doublespeak about communication and sociology grow and mutates decade after decade. I think today that we're in a new age, we're not in the 1950's anymore. But the same mutation process continues.

D: Chris, we're running low on time, but I'd like to hit on a few more points briefly. Illustrating that evolution from yesterday's psychological warfare to today's communication theory. Daniel Learner and his book "The Passing of Traditional Society."

C: Well, originally done for the Voice of America and became the foundation of what is called Euphemistically, The Development Role of Communication Research. Development is the early version of the International Monetary Fund business that's going on right now in terms of the economic penetration of Asian societies and Mexico and so on. What Learner argued in a nutshell was that people were starting to learn about the world, but they didn't have any political power, and that made them angry. So learner's solution was to come along with a variety of propaganda techniques to try to ease them into feeling comfortable with their powerlessness. When that didn't work, the next step, which was developed largely at MIT...

D: At the Center for International Studies, which was one of the six organization's which overlap academia and national security.

C: Exactly, so the next step was to add policemen and guns and different types of selective violence, targeting trade unions leaders for either co-optation on the one had, or to be murdered on the other. When the selective violence didn't always work you had the emergence of what today is called low intensity warfare, which is really full-scale warfare carried out at a grass roots level. You have armies fighting against the civilians of these countries. So this interweaving of the rationale, or the claims about how communication work, very rapidly spills over into military doctrine. If you have a society that cannot hold itself together because it is so unjust, then the first thing they try is propaganda, to convince people to put up with it despite its injustice. Then when the propaganda fails the next thing that happens are death squads and various forms of war against civilians. That particular evolution started in Greece in the 1940's up through the 1950's and continues on today.

D: You mention that development theory actually holds that unchecked or unregulated development in the third world would actually be deleterious to US national security and on page 90 you write "Thus the CIS (Center for International Studies) approach came to be called 'development theory' by communications specialists, among military planners it took the name 'limited warfare,' or perhaps low intensity warfare, a term that became very well known on the national security stage in the 1980's."

C: Sure, limited warfare is the linguistic predecessor to low intensity warfare. Limited warfare served its purpose in providing a rationale for the American invasion of Vietnam and then sort of burned itself out on that so they came up with the new term "low intensity warfare."

D: Among the types of development that were seen as possibly injurious to the U.S. was the desegregated schools in Little Rock.

C: Yes, Little Rock was studied in the same terms. The unifying theme here is not that the U.S. Government is against any sort of development. That is not the case. The U.S. government only wants development that is cooperative to and subordinate to the U.S. demands on a given country, which typically come in the form of either labor or natural resources. Sometimes it comes in the form of places to put naval or air force bases. Development is well and good as long as it is done on U.S. terms. The implication of that theory is what happened in Nicaragua during the Reagan administration. Here you have a tiny country that's about the same size of Virginia, which has a smaller population than that state, which was providing a good example to the rest of Central America. It improved its education, lowered its infant mortality rate, better food, better health, and contrary to what the Reagan administration said was rather free intellectually in terms of what was broadcast on the radio, certainly freer than Guatemala or El Salvador was. But it was a bad example from Washington's point of view and that's why they were willing to spend tens of millions of dollars and many people's lives and cook up these Oliver North schemes in order to destroy Nicaragua economically. They tried to do the same thing with Cuba. I'm not a big fan of Cuba. I'm not trying to apologize for bad things that happen in other countries. If the Americans see development, even successful development that is not under their thumb, then they'll try to destroy it. This has been such a constant pattern for almost fifty years that I think that as Americans, as voters, as taxpayers, we have to take a look at this and understand exactly how destructive this is to people around the world.

D: Chris, I'd like to take a minute to talk about Public opinion Quarterly and its manifestation of the overlap between covert actions and academic theory and that by way of a jump point to your newest title which covers the relationship between national security affairs and academia. Public Opinion Quarterly and its National Security connection, editor Dewitt Poole.

C: Dewitt Poole was a propaganda specialist at the state department and was one of a small coterie of people. We're talking about a couple dozen people who sat and articulated American policy towards the Soviet Union going back to 1917. We're talking about several generations back now. Dewitt Poole went on sabbatical from the State Department where he was basically a professional anti-Bolshevik policy strong-arm guy. You see the same types today in Washington, or at least I do. He went to Princeton where he set up Public Opinion Quarterly, and its function was to encourage the study and the exploitation of the study of public opinion in the interests of powerful people in the United States, both corporate and government interests. That's who Dewitt Poole was.

D: Yes, he had a background in OSS and CIA...

C: Sure, and the old Radio Liberation from Bolshevism and so on. Some of these emigree operations that employed ex-nazis you read about in the headlines recently about marches of former SS men in Lithuania and the bombing of a synagogue in Latvia, you see that these people are still with us. To plug the new title, it's called, "Universities in the Empire." It's a collection of essays and the essays are not by me, they're by other people. They're quite good. There is an essay about Project Camelot for example, and the second one looks at the history of international studies. There's an essay that looks at Russian's history of science in the Soviet Union, and how these changed as Peristrokia and Glastnost came along, and how there's considerably more similarity in the intellectual life in the Soviet Union and the United States than either side has been willing to admit. Now that's not to say that they were the same ideas.

D: Sure.

C: I'm talking about the dynamics of how

Columns

power is spread out in those societies, particularly in intellectual circles.

D: Would you say that it would be accurate to characterize that type, to a certain extent, as discussing how what you call the dominant paradigm in communication research had been set by this relationship between academia and national security?

C: I think so.

D: That title again Chris?

C: It's called "Universities in the Empire," it's just out. It's by the New Press and it should be available via the World Wide Web and of course local bookstores, there's a variety of ways to obtain it.

D: "Universities in the Empire," edited by Chris Simpson, available by the New Press, copyright 1998. A new title illustrating the relationship between academia and National security, not only in the United States, but elsewhere as well. We've been listening to Chris Simpson, author of among other titles "The Science of Coercion, Mass Communication Research and Psychological Warfare, 1945-1960," that's available through the Oxford University Press, copyright 1994. For Chris Simpson, this is Dave Emory saying thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention noncommercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

Once upon a time, when I was still a wage slave, I would have to get up every morning around 6 am. I would take my shower, eat breakfast, do some yoga, rearrange my closet, start a load of laundry, write my congressperson and leave for work well before any of my three roommates, also employed, had even begun to start their days. And every night, I'd come home, tired as a motherfucker, skip dinner, fall asleep well before 10, starting the whole damn cycle over and over and over again. I got the recommended eight hours of sleep a night, sometimes more, but I was always exhausted. Now, since I thankfully no longer have to work office hours, I can sleep as long as I want and as often as I want. So, of course, with the sad clown of life watching me and laughing, I became a raging insomniac and can never fall asleep until I see the sun coming up. I have to admit, being an insomniac is not the worst thing. For starters, between the hours of three to five in the morning, I am almost always guaranteed to have the whole house to myself, and when you live with three boys like I do, it's pure bliss. And only then, when all my personalities are finally roaming free instead of being all cooped up with me in my room, can I finally get some peace and quiet. And girl, do I need it! Cuz nothing is more chaotic or frightening than a room full of Queenies, take it from us...

The downside of living like a bat is that morning comes a hell of a lot quicker than it used to. Oh, and since I worry about not getting enough REM sleep, I have to keep my eyeballs in constant twitching motions whenever I'm awake. Not a pretty site, but ya gotta take those extra precautions cuz like sands through the hourglass, you only have one life to live or something like that. But I digress. As I was saying, regardless of what time I went to bed, come 9:30 in the morning, it's time for Teletubbies. If you've never watched this show, you should. If you're anything like me, which I highly doubt possible, but nonetheless, after you watch them once, you'll fall in love with 'em. Plus, knowing that these four fat, furry, roly-poly carpet covered creatures have incited the wrath of crackhead Jerry Falwell, is more than enough reason to love them, eh? How this absolutely bizarre idea for a kids show got the go ahead by a group of stodgy network executives is beyond me...Alright, I have to admit, Teletubbie Land does kind of gives me the willies. With the baby in the sun; all that baby talk; gigantic rabbits fornicating all over the place; singing flowers; telephones sprouting from the ground spewing weird deadpan poetry or ordering the tubbies around; and objects constantly falling from the sky, *"What's that? What's that? Oh, CHAIR..."* Not to mention the fact that this windmill has the power to assemble the Tubbies in order to transmit clips of scary british children directly into them through their geometrically shaped antennae and onto their tummy tv screens, essentially turning them into glorified television sets. Despite all that, they're impossibly cute. Just ask Mr. Falwell. Teletubbies seem to have invaded his every waking thought and most likely his dreams as well. Falwell, who has made a career out of intensely observing and studying the lifestyles of gay men, has now attacked Tinky Winky, the tallest Teletubbie of them all.

In the latest edition of his National Liberty Journal, Falwell warns parents that the show's "subtle depictions" of a gay lifestyle is intentional and is "damaging to the moral lives of children." In his article subtletly titled, "Tinky Winky Comes Out of the Closet," Falwell discloses the damning evidence: "Tinky Winky is purple (the gay-pride color), his antenna is a triangle (the gay-pride symbol), and he carries a purse." Um, excuse me, Reverend *"the Antichrist will be a Jewish male, and may be alive, but is not Alan Dershowitz or Geraldo Rivera..."* Falwell, you forgot to mention that Tinky Winky's favorite activity is dressing up in a tutu and spinning around and around til he falls down on his ass, tinkling the whole way. I thought nothing could top all those meatheads who insinuated that Po was a homophobe that yells "faggot, faggot!" (In reality, when Po rides her scooter, she says "fidit, fidit," which translates to "faster, faster" in Vietnamese.) I forget that when it comes to stupidity, Falwell outdoes himself everytime. But if this means Jerry Falwell is watching Teletubbies, then it's possible he might learn something yet. *"What's that? What's that? Oh, HYPOCRITE..."* Visit his personal website (http://www.falwell.com) for more enlightened views about children's cartoons.

On a final note, Catherine Gund Saalfield's amazing documentary **Hallelujah! Ron Athey: A Story of Deliverance** just opened around the country. Last year, after attending the premiere screening of **Hallelujah!** for the SF Gay/Lesbian/Bisexual/Transgendered/PartridgeinaPearTree Film Festival, I had a chance to speak with Athey. Having seen many of his performances, I was as awestruck as a little schoolgirl. Cuz without a doubt, Ron Athey is the most brilliant, articulate, creative, socially conscious, enlightened person I've ever met. The man is my idol! Athey gained national, if not international, notoriety, after the right wing moral majority crowned him as the reigning anti-NEA poster boy in 1994. Filmed in Mexico City and Zagreb, Croatia, **Hallelujah!** offers a rare opportunity to view Athey and his troupe perform "Deliverance," the concluding segment, along with "Martyrs and Saints" and "Four Scenes in a Harsh Life," that make up his holy trilogy. "Deliverance" is incredibly impressive as well as incredibly intense as it deals with Athey coming to terms with his death, showing a rare insightfulness to his questioning of meaning, his interests and, of course, his willingness and ability to challenge pain with pain. Director Saalfield stated, "this is not just a film about performance art or about the performer, but about how Athey mediates the complexities of his life through his art. There is an amazing religious and spiritual aspect of what Athey is doing that few people see." So make an effort to see this film. I guarantee it will be well worth it.

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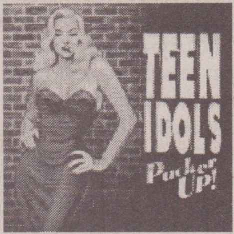

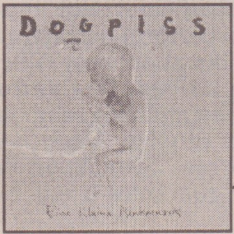

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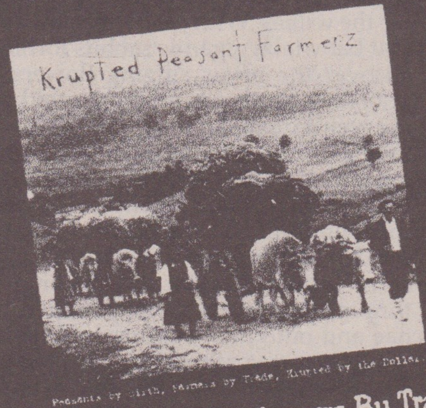

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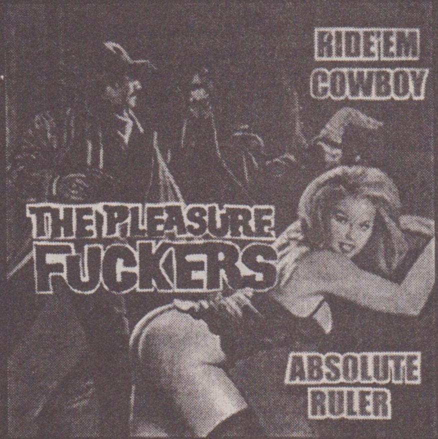

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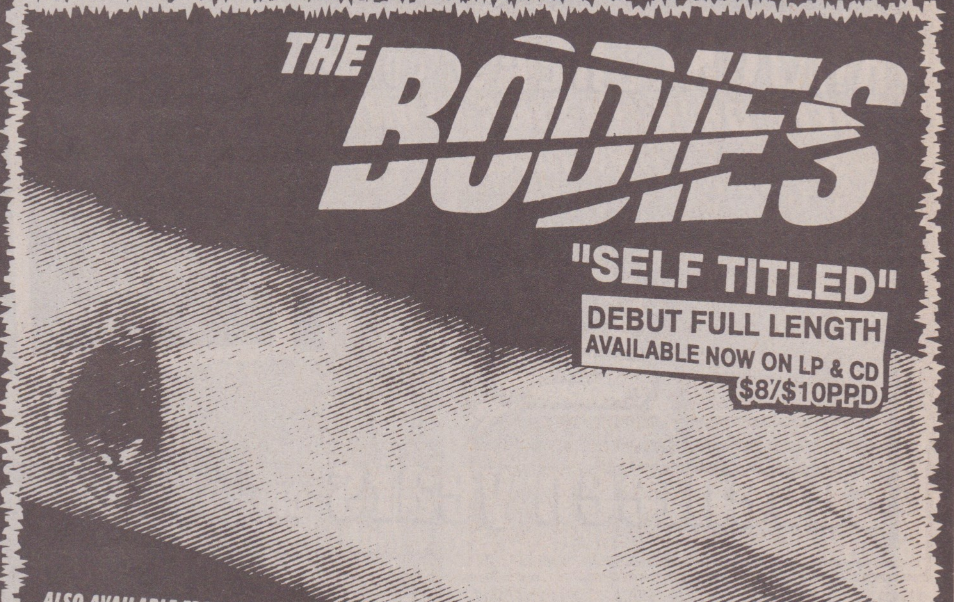

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Columns

Falwell; I know it's easier said than done. Til next time, play hard y'all!

My long-promised look at the historical antecedents of "Blood Meridian" is going to have to wait yet more, as I've got the scoopiest scoop to ever befall me in my tenure as a scribe. Not only did I see Vanilla Ice in concert (and the new material works very well live; was the show better than the last band (Cradle of Filth) I saw at the same hall? Hands down! Other mega- (by my standards, being used to small shithole clubs and the intimacy that one only gets from the personal care of maniacs such as the legendary Tom Guido) shows with which to compare it include GBH at the On Broadway (Vanilla Ice wins!), Sex Pistols at Winterland (Vanilla Ice wins!), P.I.L. some place or other (need you ask? Despite being Johnny Pickle's duly delegated bodyguard, Vanilla Ice wins wins wins!), but I had a chance to grill him on the tough questions that have been bothering me ever since I awoke to his iconoclastic brilliance.

Some of the interview will be appearing in the next issue of hard rock zine Stroker, and some served as background information for the critical discography that I prepared (with fellow V.I.P. member and Planet Pimp records chief Sven-Erik Geddes) to accompany Rocktober's interview, but herein may be found some of the most interesting portions.

ME: I'd like to take care of some little stuff, some nagging questions.

ICE: [resigned to answering the usual questions] O.K.

ME: What is "onion money?"

ICE: Onion money?

ME: Yeah, on the studio remake of "Satisfaction" on "Extremely Live," you say, "She got no onion money." [not realizing that there should be a comma, I thought it was a type of money]

ICE: Ohhh. "Onion" is "ass." "She has no ass, man."

[laughter all around]

ME: In the "To The Extreme" version of "Play That Funky Music," the V.I.P. posse is "Steppin' so hard like a German Nazi," but in the "Extremely Live" version, they're "Steppin' so hard like camel jockeys."

VI: Yeah.

ME: Why the change.

ICE: A guy named Tommy Quon...[his ex-manager from the pre-"Mindblowing" era]

ME: Yeah?

ICE: Are you familiar with that name?

ME: Oh yeah. Of course.

ICE: ...told me that people were going to think it was like, "I like Hitler." So all of a sudden it's a novelty act, you know what I'm saying? So you've got to restrict certain things, which is a joke. That's what's so cool about my new deal, is there's no restrictions, we do it how we want and that's it. We say what we want and we feel what we feel...this is no strings attached. This record deal...I turned 'em down at first. They offered me more money and I told 'em it wasn't about the money. Then they came back and said something that caught me. "We're gonna back you in whatever you want to do. Whatever you want to do, you're going to have seniority over all your decisions."

ME: A lot of people get suckered by major labels that make promises that, but don't hold out and get it in writing because they're so anxious to just get signed. I guess you're not that interested in that, having actually been a success on that level...

ICE: I've still got enough money from those days that I don't have to do this. The only reason to do this is because I want to. I got freedom here. I can do what the fuck I want. Fuck what the public thinks, it's not about that, it's about me and expressing myself and capturing that rare emotional moment on tape, and that's what we did.

ME: I want to get into some of your more esoteric views that I've seen mentioned in other interviews, such as those concerning religion...

ICE: I don't follow religion.

ME: Not organized...

ICE: <u>I do not follow religion.</u> My thoughts on that are that it's man made and it's a mass confusion, so basically it's just not important to me. My personal experience is that I know there's a God and I know there's a Jesus Christ and all that but...I don't know it through books. I don't know it through the Bible. I know it from personal experience, there's things that just COULDN'T happen unless it was. It happened, so I know it, you know what I'm saying?

ME: You're following an interior path...

ICE: It goes much deeper than that with me. To be honest with you...heh, heh...I believe we're all aliens. I'll just say it. I believe we're aliens and my reasoning behind that is that we were not here with the dinosaurs, there is not one human bone fragment found anywhere in the dinosaur period all the way up until they're extinct. Dinosaurs were here for eleven million years. If you ask me, that's a true Earthling. Where the fuck did we come from? The Bible says a grain of sand, right? I don't buy it. It had to be another planet. Now imagine if if we were from a planet, alright, that had been around for millions of years, how much technology we would have, imagine if they had different fucking gravitational fields and shit on there and we were like eight, nine feet tall, okay, imagine if we used more of our brain than less than a quarter of it, which is what we use. Imagine if we could levitate. How the Hell did Stonehenge get built? All these huge hieroglyphics written in these fields that were like miles long, who were they fucking talking to? Who were they communicating to? They didn't have helicopters back then. You know, they wrote about it all in the pyramids and everything.

ME: Well, do you think maybe...

ICE: And then I know about Satan. Satan visited the planet too, If you ever look at the back of a dollar you'll see a pyramid and at the top of that pyramid there'll be a little eye, that's the eye of Ra?

ME: Mm-hmm.

ICE: The Egyptian sun god? Which is another name for Lucifer, if you look up all the names, Satan, that's when he visited the planet, and he took humans, he taught 'em how to be civilized, alright? How to take slaves and build cities. That's civilization. Building it. So if that's true, how can God punish these people that are victims on this planet two thousand years later? He can't. I believe we're all going to Heaven, man, we're all victims. You don't have a choice, you can't live by the Bible perfectly so how can he, God, punish us for that? I think that we're all going to Heaven,man, and we're only just victims of our society. You have no choices, man. So...I try to not live my life off of what's "right" or this person says it's right or that person says it's wrong, I just live my life what I know in my heart is a good person. And that's what I try to be. But some people will push you to your limits, I'm telling you, man.

ME: So the Bible...

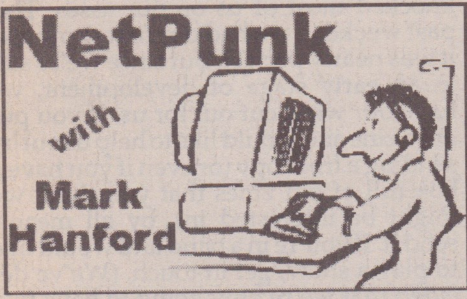
ICE: The Bible's been manipulated, man. Everybody's just followers, followers, followers. It's a mass confusion out there and everybody should just look at the facts.

ME: Would the original planet of the humanoids be Heaven?

ICE: That's a name. That's a label, "Heaven." It's a label and a picture of what you're got of it. That's all it is. Who knows what it is? no one does until you...until you die, and you still might not know. You still might not know. [lightening up] And now, from Minister Rob! But this is all my beliefs, you know. You can believe what you want. It doesn't make any difference anyway, it's all just: try to be real, try to be a good person, that's what I believe.

Columns

(TO BE CONTINUED NEXT MONTH)



Well, not much happening here at Netpunk central. I have a bunch of various punk sites for you this month, as well as a whole section dedicated to online music (which I've covered before, but several of you wanted me to cover again). Actually, I got the suggestion from an ex-editor, who didn't realize I'd done one before (I'd tell you which ex-editor that was, but it would be awfully icki of me, wouldn't it?). Anyway, on with the show.

First off is a site for all of you Sham 69 fans. Information Libre - The Official Sham 69 site (http://www.sham69.com/) has a whole bunch of lyrics to Sham songs, a discography, a silly Q&A section, and overpriced T-shirts. Still, it's a fun (albeit quick) place for people who dig Sham 69. Useless ID are a band from Israel that seemed to spend an entire year or something playing shows in the SF Bay area a year ago or so. Well, they wrote to me recently to let me know about their website. Unfortunately, there isn't much here yet. A few photos, a band bio, and a couple of sound files that were zipped up in who knows what format, as it was too much trouble to go to in order to download them. Anyway, I remember their shows as being entertaining, so you might want to visit their site at http://members.xoom.com/Useless_ID/ . The Collegians are a band from Texas that apparently have released an 8mm film called The Collegians are Go. They've got info about the film, some band pics, and, best of all, some audio samples. Mark my words, The Collegians are gonna be the next garage punk sensation. You heard it here first. Go to their site at http://www.flojo.com/ , click on Media, and check out the sounds. If you're looking for some new music, the Fans of Bad Productions website might be able to help. They've got their catalog online, though you'll still need to send snail mail in order to order anything, and they are in Canada, so I'm not sure if there are extra shipping costs. They've got a pretty large selection. I only wish their site contained something more than their catalog. A few sound files and pictures would definitely increase my interest in the site. FoBP is at http://www.inkingston.com/fansofbadproductions/ .

Another cool online store is Radio Free Records out of San Jose, CA. If you live in the Bay Area, this store has some pretty cool in-store shows, and they have a big selection of both new and used punk rock. Again, you have to order through regular mail, but their catalogs are online, and you can subscribe to a mailing list of their catalog updates. You'll find this store at http://www.radiofreerecords.com/ . I have one e-zine for you this time around as well. Matchboy zine is online at http://www.punk.w1.net/matchboy/ and there is a lot of shit there to look at. A whole bunch of short articles, a few interviews, some great political flyers, and a dozen or so reviews make up the bulk of this site. The whole trip to the site is worth it for the flyers, but I wish he would put up larger copies so I could print them out and hang them up. For those of you trying to promote your band, zine, label, or whatever, a couple of sites you'll want to visit are the Sticker Guy homepage at http://www.stickerguy.com/ . Pete has been doing stickers for a few years, and you can get prices and see hiswork at his site.

The other site for those of you that want punk rock buttons. It is http://www.badgebrigade.com/ and you can get buttons in quantities of 100 for as cheap as 25 bucks. Badgebrigade is run by Bri of IntrrrNrrrd E-zine fame. Both are punks running businesses that offer cheap ass prices, so use them. Okay, so now a few words about radio on the net. This is not gonna be in-depth, but hopefully you'll be able to use this information to check out some new music on the net. First, in order to listen to any sound with any sort of decent quality, you need a relatively fast connection to the net. You'll probably wont be happy with the quality unless you have a 56k modem, so keep that in mind when visiting some of these sites. You can get by with a 33.6k modem, but the sound quality won't be there, and/or the files will stutter as you try to play them. There are two main applications you'll want to download in order to be able to listen to the most popular music formats. The first is Real Audio, and you can find it at http://www.real.com/. This program allows you to listen to music and see video that has been encoded in the Real Media format (both audio and video). After installing this program, it should automatically launch when you try to play a Real Audio file, so you'll be set for that. The other program is WinAmp. This allows you to play a whole bunch of other sound file formats, but most importantly it allows you to play MP3s. MP3s have CD quality sound, and have all the new hype. I'm listening to a MP3 radio show even as I type this, and it sounds as good as anything I play on my stereo. You can grab WinAmp from http://www.winamp.com/.

Okay, so you've got the programs, now what to do with them? Almost every band site out there nowadays has some Real Audio files, so they should be no problem to run into. You'll want to check out http://punkcast.com after you get everything set up. Some pretty cool Brit Punk live shows on this site. You might also want to visit Punk Radio: the Dalnet #punk radio show at http://punk.w1.net/radio.htm . You can catch it live on Sunday evenings, or listen to older archived shows. That's all fine, but what I really want to talk about are the MP3 sites. Check out the following, and use their search engines to find your favorite band, the word "punk", or whatever else you are interested in. First is ShoutCast at http://www.shoutcast.com/ . This site has a ton of music streams, and several are non-commercial, punk, etc. All kinds of great stuff. Another site is http://www.mp3.com/ , which is one of the biggest repositories for MP3 files. Also, you'll want to visit http://www.dimension music.com/ and http://mp3music. simplenet.com/ . Both of these sites have extensive MP3 archives.

The great thing about MP3 files are their sound quality. If you have a halfway decent computer and the right software, you can encode your band into the MP3 format and release good quality sound to the world. In addition, there are new devices out there that allow you to download these files onto memory cards and play them in a walkman-type unit. I'm personally am considering putting the unreleased Haggis album out in this format, because it doesn't cost anything. Anyway, that's all the time and space I have this month. I've moved the Netpunk columns to a new address: http://www.diehippiedie.com/netpunk/ and have actually updated them AND added a search engine! In addition, you can now e-mail me at netpunk@diehippiedie.com, though my old e-mail address will continue to work. And as always (though nobody ever does), write me at PO Box 8059; Santa Cruz CA 95062.

NATHAN BERG

FINAL THOUGHTS.

This will be my last column dealing

strictly with the corporate world. Yeah, I'll still write about it in the future, but it won't be as focused as it has been in the past. So, I figured that I should write some sort of final analysis on the subject.

Over the course of my tenure as MRR's version of Dilbert, I have learned just as much as any of you that read my columns on a monthly basis. The picture that's been painted is not a pretty one. Our communities, lifestyles, wallets, and brains are being overrun by large multinational companies with nothing but money (and thereby, power) on their minds. While I've been busy informing you about the '1 Billion Injustices Served' by our corporate masters, the problem has done nothing but grow. While some of us have gone to great lengths to educate ourselves about these issues, many others have fallen a little deeper into the trap. ("Every time a light's turned on, there's a light that's turned off somewhere" -The Weakerthans) There is much work to be done.

Since I began writing this column, Nike has continued their sweatshop labor routine as normal; only now they can do it with a smile on their face because a government board has basically said it's OK. Mitsubishi, Boise Cascade, Weyerheuser, and Fort Howard have continued to convert forests into "goods"—planting the appearance of nature in their place. The oil companies continue to fight environmental regulation—with much success. Wal-Mart, McDonald's, The Gap, Blockbuster (their name seems ironic to me), and hundreds of other franchises have opened thousands of new stores all over the world so they can sell The American Dream to those 'unfortunate' enough to not live here in the States. And mergers…boy have there been mergers! Exxon and Mobil have combined their assets to become the largest oil company since Standard Oil was broken up towards the beginning of the last century, giving thousands of workers the boot (while raking in millions on a quick stock jump). The automobile, telecommunications, banking, telephone, media, and military industries have all seen major consolidations in the last year and a half alone (and those are just the ones that I'm pulling off the top of my head).

Does the future hold any promise? Hardly. As any CEO would tell you, a corporation's main objective is to "maximize profits." Anything that stands in the way of that objective will be beaten to a pulp. Whether it's Mother Earth, huddled masses of poor people, government regulations, unions, or religions; they will fight anything that threatens their precious money clips. And, as everyone knows, they are well more equipped for battle than us.

But that's not to say that all hope is lost; quite the opposite in fact. We have a few weapons that they can't buy; no matter how much money they have. First off, we have a conscience. That conscience allows us to decide which is more important: Nature or money? Integrity or efficiency? Peace and harmony or low interest rates? And we have hearts—hearts that won't allow us to give up our ideals until our very last breaths. And, most of all, we have the numbers. Believe it or not, many people have an inherent distrust of large companies. When they hear about corporate shenanigans, they get pissed just like the rest of us. The only difference is that they've been bombarded with advertisements and apathy to the point where they don't feel there's anything that can be done about it. They've sold out their conscience and turned off their hearts. But they can be turned back on. They can yet be moved to action.

That's where we come in. It's time to start turning our fellow humans' hearts back on. It's a simple task indeed. Keep yourself informed as much as you can about corporate issues and teach it to others. I'm not suggesting that you stand on a street corner and scream about it; merely bring it up in casual conversation. If someone starts talking to you about the evils of the tobacco industry, remind them that they are supporting it virtually every time they go to the grocery store. You'd be amazed at how few people actually know that. Anytime you are engaged in a conversation about the growing gap between the rich and the poor, explain to others how the problem gets worse when you support companies managed by multi-millionaires. People are way more receptive to this information than you might guess. Sure, there are some who will claim that you're merely pushing your politics on them, etc.; I get that all the time. But I don't try to tell anyone how to think—I try to tell them how to think for themselves. There's a big difference. Regardless, there are literally millions of people that already feel the same way about corporate injustice as we do. They just don't know what to do about it. Show them what you're doing about it. You might give them a few good ideas—and what the world needs now is a few good ideas.

OTHER THINGS.

1. This past month has been an amazing time for me and I wanted to fill you in a little bit about it. A small collective of locals, myself included, have opened up an infoshop/lounge called Insight in Eau Claire, WI (which is just 15 minutes south of here). The plan was to have a free-space where we could have shows, maintain a zine library, and provide an inviting atmosphere for political discussion. In just two short weeks, the amount of positive energy emitting from Insight has knocked most of us on our asses. This past weekend we had our first show and it was nearly perfect. But since we're still in an early stage of development, we have our work cut out for us. If you put out a zine and would like to help us out by sending a free copy (or even if you have a box full of old zines that you think we might be interested in), by all means, send it. If you're in a band and would like to play a show, get in touch. (We've decided that we're only going to have two shows a month to lessen the hassle for everyone in the collective, but call anyway. We'll see if we can work something out.) If you want to send out any sort of donation, that'd be cool too. Our mailing address is P.O.Box 1151 Eau Claire, WI 54702-1151. If you're coming through our neck of the woods anytime soon, please stop by and check it out (free coffee!). It's located at 308 E. Madison St., Eau Claire, WI. (Oh yeah, and if you're a computer nerd, you can read more about it at www.angelfire.com/wi/punkandhardcore.)

2. And speaking of that web site, there's some information on Leonard Peltier's situation on there. A national movement was started during the first week of February to force the Bureau of Prisons to allow him medical treatment, and we're hoping that it continues. Check out that page for more info on what you can do to help (if you can read and write, you can help!). Furthermore, I want to thank Susie White for setting up that web site, facilitating a bunch of meetings on the Peltier deal, helping out with Insight, and for being an all-around awesome human being.

3. And speaking of awesome human beings, I have to give a super-huge thanks to Katy, Matt, Dave, and Helena, for hanging out after the show this past Friday. Katy and Matt are in ANTISOCIAL BEHAVIOR, which has a split LP with EFIL coming out soon on Half Life Records. (I've heard the A.B. recording and let me tell you, when this sucker gets released, the punk rock world is going to collectively shit its pants!!)(Maybe those butt-flaps will finally serve a purpose, eh Salow?) Anyhow, I know it sounds weird to thank people for crashing at my house, but that just goes to show how damn cool they really are. It's a night that won't soon be forgotten.

4. I am proud to announce that I have quit my job!! Most of my friends are probably wishing that I'd shut up about it sometime soon, but I can't help it! I'm way too excited! Anyhow, I spent three years at this job, which basically represented everything I hate about the modern world. I finally just left, and I'm start-

ing to wonder why I didn't do it a long time ago. I feel good (until I get a new job...).

5. I'd love to hear from you. My address is P.O.Box 504 Chippewa Falls, WI 54729. Nobody's sent me any mutilated credit cards yet; what's up with that?

Despite what some shit-mouthed columnists might have to say, I will miss *Profane Existence*. While the records and activity of the collective were noteworthy, I will primarily miss the anger and politics guaranteed to be found in each issue of the zine. I know there are hundreds of punk zines worldwide that have that spirit, unfortunately, I don't think there is one published as regularly or in as great a quantity as *P.E.* was. If there is please correct me.

The loss of *P.E.* is especially noteworthy as the "regularly" published zine world is in quite a transformation. The void left by *P.E.* is not being filled by those who remain or the new additions.

Readers of this column may be more inclined then other *MRR* readers to buy *HeartattaCk* and *Punk Planet*. Personally, I look forward to each *HeartattaCk* for the ads, reviews, and a few columnists. It does venture away from its main ideological stance, the importance of D.I.Y., but not often enough. Amazing the similarities between the rag in your hands and *HeartattaCk*..

I loathe *Punk Planet*. My reading of it has been limited to time killing at the newsstand and bathroom reading while temping at Mordam. I am routinely told that they have wonderful feature articles. I wouldn't know since the contempt their columnists and staff members have for any aspect of the punk scene that is not "ex-member" or "post-something" quickly drives me away from whatever issue I'm reading and looking for *G.Q.* Recent examples:

In an interview with Prank Records, two head honchos of *Punk Planet* openly lamented the lack of anything exciting in punk and hardcore right now. What a wonderful attitude for those running a "punk" magazine to have.

An interview with ex-members JETS TO BRAZIL included the question "Do you put much stock into what your critics say, knowing your critics are perhaps mostly 15-20 year old middle class white kids who lack the ability to seriously critique your work?" What credentials are required for saying a band sucks? A college degree, being in your 20's, or maybe the proper connections?

Jane Hex, a columnist and resident of Frisco, suggested that "the music scene here in San Francisco is a disgrace." Huh? In addition to the nearly nightly options of punk bands to see live, last I noticed there were plenty of twerpy *Punk Planet* favorites playing on a regular basis.

Much of my dislike for Punk Planet stems from having gone to college and having to endure four years of bullshit attitudes of college "punks" who looked down on anything created by someone under 18, considered most hardcore and punk played out, and were tripping over each other to buy every tired Touch & Go, Dischord, or K release while going on and on about "maturity." That's all I get out of *Punk Planet*..

Of course, there are new zines planning regular issues. Of those *Hit List* should be mentioned. Not because of minor criticisms I have, such as the rock star aspect, but because of the amazing step backwards the staff encourages punk to take. Jeff Bale has suggested that he sees no problem in running ads which promote neo-nazi organizations and is apparently willing to run them. This and his praise for the first POISON album may suggest extensive damage to Bale's brain.

And don't forget the brilliant statement of Joey Vindictive. "[I]f you're an individual who still thinks the word "nigger" has anything to do with race, please take one giant leap into the present." Oh, wait a second, he didn't use the words nigger and race, but fag and homosexuality. I guess that's ok.

The unfortunate result of *Hit List* catching on might be an increase of the backlash in many areas of punk against any questioning of the status quo of the mainstream world, which is essentially the status quo of the punk world. The sole benefit is that the heat which has (often fairly) been directed at *MRR* for our treatment of gender, race, and sexual identity will surely move on to the *Hit List*..

MRR has its own problems in a variety of areas. Duh. I feel we benefit from having columnists who will openly attack the zine, letter writers who don't let anything slip by, and a wide open door for contributions of articles, interviews, and scene reports. And even if some contributors get way too misty about the good ol' days at least all ages really are welcome, and we won't be gleefully goose stepping with anyone waving money in our nose.

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As long as zines are on the table, I'd like to recommend the purchase of Second Nature #8 and #9 which are available for $2 ppd each and feature interviews with DISCOUNT, ELLIOT, ISIS, FAREWELL BEND, and others. There is also a great section of the rip off activities of Mike Warden of Conquer The World Records made up solely of contributions. Plenty in it for fans of all things emo and then some. I've been a fan of Second Nature for several issues. This is despite often strongly disagreeing with columnists and contributors and feeling less and less connected with a portion of the hardcore scene covered here that seems to be drifting farther from its punk roots. Dan, the main man at Second Nature, always pulls it together in a way that keeps me reading. With the news of these issues being the last I thought a mini interview might be appropriate.

Why are you ending the zine?

Any zine maker out there will tell you that putting together a zine is an extremely tedious task that is seemingly never ending. You work for months, sometimes years until you hold the finished product in your hands. Some people don't understand or appreciate this. One of the most annoying questions you can hear after completing an issue is "When is the next one coming out?" I found I no longer could dedicate the time and patience required for making a quality zine. So, I made two final issues that I was proud of, so I could lay it to rest, instead of letting it become something I hated. Most importantly I quit the zine to take back control of my life, so I could spend valuable time with things/people that are more important to me.

What is easier, putting out Second Nature zine or Second Nature records?

Both are difficult, if they are done right. A zine takes more work both mentally and physically. But when putting out records, most of the creativity is purely the bands. It's their music and a lot of times they do their own artwork. So, after the initial part of the recording and the artwork, it just becomes busy work, getting films made, sending the artwork off, making phone calls. To keep the zine going with the quality that I was satisfied with and keep up with the way the label was growing, plus work a job and be in a relationship...impossible. It was killing me.

Did you have any reservations about naming people who owe you money or outing Mike Warden as a rip off?

I did, yeah. I am really not a confrontational person, but I was driven to it. It made me sick that these people were getting away with robbing people who are trying to do great things and have not been weeded out of the music scene. I had to learn the hard way, I wish someone could have

warned me, so I felt it was my duty as a zine publisher.

Why do you think so few people actually write about being ripped off? Hearing that someone is a rip off is common, but it is rare to find anyone going public with it.

A lot of people don't want to go through the trouble. That, and they probably don't know how many other people are in the same boat with them.

(Second Nature, PO Box 11543, Kansas City, MO 64138)

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As promised last month, some CDs I've missed. Quick note, I'll review any format, but vinyl is preferred. If you do send in a CD let me know if it's available on vinyl. That said...

Replete with mosquito imagery is the ISIS "Mosquito Control" CD. I consider myself an expert on the beasts after growing up in Louisiana. ISIS succeeds at a difficult task, making long, heavy songs interesting. Total anthemic churning of bass and guitar with sparing, precise use of electronic sampling. Some have compared them to NEUROSIS, which isn't fair since NEUROSIS sucks. Fuck RICE, this is mosquito control! Shame there's no vinyl. (Escape Artist, PO Box 363, West Chester, PA 19381-0363)

Delivering the powerful, all out emotional hustle is the MIDVALE "Five and Six [Tie]" CD. Vocals sung with a bit of a nasally inflection, following music that is carefully developed and mixes repetition in well with a subdued guitar and drum flashiness. But still a bit manic. What if MEREL was a mid 90's Doghouse band? Huge movement from their 7". ($8ppd:Status, PO Box 1500, Thousand Oaks, CA 91358)

More noise from Helene and Ian's Subjugation Records, champions of English emo. SPY VERSUS SPY CD. Overall bright, upbeat sound almost making me think of indie rock, and it does jump rather close. But, they forsake all jangle and keep it nearly driven, avoiding most ethereal weirdness. The better SUPERCHUNK songs being played by GREYHOUSE? (Subjugation, PO Box 91, Darlington, DL3 8YN, UK)

LABEL SPOTLIGHT

Quite some time has passed since the last label spotlight, but two releases Track Star Records sent in brought the spotlight out of neglectful retirement. Track Star has that stand out appeal to me because of the variety of sound on its releases, most of the bands are from the smaller lesser known pasture, and the first pressing of each release comes with an insert featuring a particularly noteworthy runner. Quirky neat touch. Here's what's on the team:

1.INSTIL/GRAY BEFORE MY EYES 12" Track Star=Julie Moss
2.CHARLES BRONSON/UNANSWERED EP Track Star=Jesse Owens OUT OF PRINT
3.SONG OF KERMAN EP Track Star=Bob Kennedy OUT OF PRINT
4.HOUR OF THE STAR EP Track Star=Roger Bannister
5.HOPE (DELUSION) EP Track Star=Kenyan dominance, 15 Kenyan runners are spread throughout the first press.

This was sent this month and tensely packs together screamo, emo-violence, and what may be loosely categorized as the Hydra Head Records sound. Nasty and harsh vocals with matching music, good drive that enters and leaves slower brooding parts with style. Plus, a Red Dawn sample, so fuck you.

6.S PROCESS 12" Track Star=Steve Prefontaine

Also sent in this month, this 12" has a dark, but not depressive sound. Tempo and quirky tunings will be of great interest to FUGAZI fans and the overall direction of the sound will please fans of small scale mid 90's emo like SPARKMARKER, SHOTMAKER, and MAXIMILIAN COLBY. Good groove going on here.

Upcoming bands include ULTIMATE WARRIORS, PARTY OF HELICOPTERS (!), and YOU AND I. Oh, and a bit about Bryan, the runner behind Track Star. He's a distance runner with the following times: 5k: 14:58, 3000 meter steeplechase: 9:30, and his best mile time is 4:08. (Track Star Records,PO Box 60, Forked River, NJ, 08731)

Planeria Recordings, home of the PLUNGER LP and ANASARCA shirts too small for my belly, has changed address to PO Box 21340, Washington DC, 20009.

More fun planned for next month. Please keep sending music, zines and ideas in. My address continues to be: 1950 McAllister #1, Frisco, CA 94115.

*"They say I got to respect the system
But that system ain't got no respect for me."*
—The Saints, 1977

The votes are cast, the First Lady is shipping her Persian carpets to Kennedy Airport and Mlle. Lewinsky is revving up her publisher's publicity machine. Historians, pundits and an unsavory assortment of journalistic gasbags are weighing in on the judgment of history. Will how-Clinton-spent-1998 become a classic example of partisan politics run amok, à la Andrew Johnson (never mind that that racist bastard actually *deserved* impeachment), or a Watergatesque paean to the splendid machinery of the American Constitution?

Bible-thumping assholes are mourning the death of the Moral Majority in a nation where 70 percent of registered voters are evidently none of the above, and secular humanists are bemoaning a new sexual McCarthyism from which no human politician could ever emerge unscathed. Somewhere in between the nuts is an embattled faction of moderates who, having spent the last year watching Americans express real, actual opinions, think their wannabe Wonder Bread world is coming to an end. But everyone agrees on one aspect of the Intern Imbroglio: It's finally over.

Wishful thinking aside, nothing could be farther from the truth. The Über Boomer's impeachment and subsequent trial may be dropping below the fold and shedding column-inches by the day, but the effects of how Americans and their elected representatives comported themselves will linger long after Monica fends off menopause. A quarter of a century after the U.S. Army was driven out of Vietnam, that war's addled veterans litter our sidewalks, we're still paying interest on the debt we incurred fighting it and residual terror of quagmire prevents us from fully committing to overseas conflicts. Dick Nixon flew off to San Clemente a year earlier, but we're just as cynical about politicians now as we were in 1974.

Political bipartisanship, so often a code word for sellout of core principles, is dead for the foreseeable future. The sorry sight of Democratic Senators, so many of whom know better (Byrd, Moynihan, Kennedy), unanimously defending an obviously guilty liar and manipulator, will resonate in the national consciousness for decades. Party-line votes aren't new or even bad, but *team politics*—backing up a member of your party just because he happens to be a member of your party—is a dangerous new phenomenon. When Democrats chose to defend a president whose commitment to party ideology is non-existent, they killed off the two-party system for good. *Parties are based on platforms of ideas, and when personal loyalties supersede those ideas there's nothing left but meaningless labels and empty rhetoric.*

Since FDR masterminded the great political realignment of 1932, American voters have understood a sort of political shorthand—that Democrats were the party of the people and that Republicans were

Columns

the party of big business. That understanding was often tested, but that ballot box shorthand survived war, Reaganism and even the New Democrat movement. In the end, impeachment and the Senate trial demonstrated with staggering finality that who you know matters more than what you think.

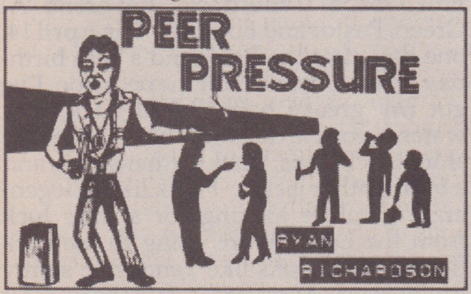
Ironically, the nine Republicans who voted nay only hastened the process. None said that they believed the president innocent; all cast their votes to ensure reelection.

The politics of schmooze may work in D.C., but out here in the real world people vote for ideas: tax cuts, free trade, school vouchers, socialized medicine, whatever. Now that the parties have eschewed platforms, there's no reason to vote for a candidate unless he or she happens to be a personal friend. And so ends our experiment in representative democracy.

Caveat suffragator: Like global warming and louder movie soundtracks, party disenfranchisement is a gradual process. Don't look for a 12 percent turnout in the 2000 election. But people who had little reason to care about a political process that went on without them now have no cause whatsoever to feel engaged. Like gods, political systems only last as long as people choose to believe in them, and that belief now has nothing left to sustain it. For all practical purposes, American representative democracy doesn't exist anymore. The question is: Whose revolution comes next?

Yet another reminder: If you want your band considered to have its music played on my weekly call-in radio show, Sundays 9 to midnight on KFI AM 640 Los Angeles, send tunes (CDs are better) to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108. Include phone or e-mail contact info so I can tell you if you're going to be on. I don't return anything, and I only run music I like, which means nothing metally or wimpy. Pop-based punk is especially radio-friendly, though I like hardcore too.

Hate mail goes to: ted@rall.com.



DREAMY

I got a great letter this month:

"hi. my name is stuart. we have never met, but i feel like i know you from your columns and releases. so don't take this the wrong way when i say i had a dream about you last night. see, you invited me over to your place (a regular bachelor's pad) to look at your record collection. when i got there, you kept avoiding the question of showing me your records. finally i got you to admit that your collection was weak and you didn't even have any of the records on deep in the throat [one of my own releases]... it was a real nightmare."

I didn't take offense; in fact, it had me laughing out loud. See, I have stupid record dreams all the time. I never bother to write them down, but there would be a good-sized volume by now. The most regularly occurring dream is finding a record that combines two punk rarities thereby making some kind of super-, ultra-, never-known-to-exist rarity. The Insults with an Injections sleeve. John Vomit and The Leatherscabs with a Violators silk-screened sleeve design. The records are always cheap. It is, after all, a dream... might as well make it good. I hit up a few fellow collector scum about dreams. They all had them. The best one was a friend who dreamed he was able to play his recent punk rock rarity purchase on the rim of his toilet. Quite a contraption I'm sure and oh, the symbolism. I think dreaming about record "scores" indicate your hobby has snowballed into an obsession, a driving force in one's otherwise meaningless existence. Ah, what a feeling. On that note, let's talk punk rock reissues.

BALDIES AND SUMO-ROCK

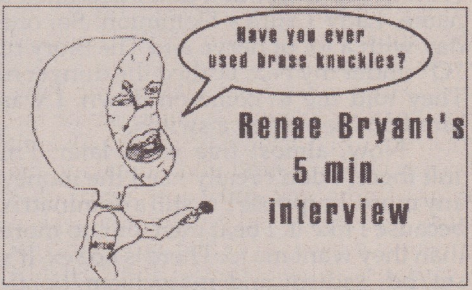
No band is more associated with overt racism and hatred than the English band, SKREWDRIVER. The lion's share of their material is ranting white power crap. What many people know and what many people don't know is that long before these baldies went off the deep end (their "White Power" 7in. was released five years later and would eventually serve as an ashtray at my friend's house), Skrewdriver put out a great punk LP on Chiswick (a label shared with the Damned) which has finally been reissued on vinyl. "All Skrewed Up" is downright great punk rock without so much as a racist innuendo. If these boneheads were harboring race hate, they sure weren't singin' about it on this one. The lyrics are typical early punk rock themes: work, youth, authority, antisocial. The best tune starts off with "1,2,3,4, I don't like you!". Great vocals, cool guitar. Whether you like it or not, these future race baiters put out a great, straightforward, non-racist record in '77 that deserves a listen.

Also, a few months ago, the great early Japanese punk band, THE STALIN, had their terribly rare first LP "Trash" reissued in bootleg vinyl format. This is one of the few outstanding examples of full-steam-ahead punk rock from the island nation. Their second and arguably superior LP, Stop Jap, is also slated for reissue with snazzy silk-screened LP jackets and all original inserts including those handy lyrics... in Japanese, of course. Get these slabs on the turntable and think Pearl Harbor, baby. Dig it. The FEEDERZ have also reissued their classic "Ever Feel Like Killing Your Boss" LP on CD. The CD even includes the sandpaper cover just like the original jacket. I haven't heard the CD which is touted as "remixed the way it was supposed to be." I'm very skeptical of this claim as the original LP is one of my faves. Nonetheless, it's gotta be better than not hearing it all.

Au Go Go has just released a CD by early Aussie punk legends, CHOSEN FEW, which contains their absolutely essential "The Joke's On Us" EP along with a load previously unreleased tunes. Most of these unreleased tunes do not overlap with the unreleased tunes on the out-of-print Chosen Few "Do The Manic" LP (released on EV a year or so ago) which contained alternate takes on "Joke's On Us" tracks along some studio and live material. Great packaging on the Au Go Go CD as well. This root's for you, mate.

All right, that's a wrap. I've been somewhat out of touch with recent reissues. If I'm missing something essential, drop me a line and tell me so. If you've got an idea for a column, write! Inspiration is running low at the moment.

Peer Pressure P.O. Box 49984 Austin, TX 78765



Once again, I digress. I have my notes from my two hour phone interview with Chad Malone, of Brother Inferior, sitting right beside me. Unfortunately, this column is once again late, which means that I do not have the time to transcribe my sixteen pages of chicken scratch. This incredible interview will have to wait one more month. So, as I was saying, I digress. I've decided to babble about my time as a dominatrix. People have many misconception about what dominatrixes do so I thought I'd set the record straight.

Most people know that dominatrixes beat people. That much is correct, but not the entire story. Some people think

that dominatrixes are hookers, that is not correct. Some people think that any woman working in any aspect of the sex industry must be psychologically damaged and recovering from a childhood of abuse. That too is an incorrect generalization. Some people think that anyone can be a dominatrix. The high turn over at our dungeon is a testament to the contrary. Some people think that dominatrixes hate men. That is not true, most have male lovers. Some Hollywood directors would like to portray dominatrixes as enema giving psycho-nurses waiting to spank your ass. Well, that is just the tip of the ice berg.

I got into dominatrixing by accident. When I was eighteen I was at the Probe in Hollywood for this promotion called 1970s. It was my favorite place to go while I was in my first years of college. One night I met some typical Hollywood sleazy guy. He told me I looked like a dominatrix. I, being raised a Southern Baptist in Norco, hadn't the slightest clue as to what that was. So, being curious I asked. He told me it was a job in which women beat men for money. That sounded like a great job to me. He told me all about his ex- girlfriend and how she was a dominatrix.

I chatted with the fellow then said my good-byes. Five years later that conversation would echo in my head as I told my friend how I didn't want to strip but heard there were places you could work and beat men for money. It so happened that this friend had been to such a place. He told me all about it and mentioned a name, Lady Laura's Dominion. So, one day with a lot of nerve and The Story of "O" under my belt, I called the dungeon. They told me to come on down. I was hired on the spot as a switch.

Now, almost five years later, I'm still there. I don't really need the money any more. I suppose I'm still a dominatrix because I like it. I beat men, but no more than they want me to. There is no sex. It's sm/bd, sadism and masochism/bondage and discipline. It's a whole different world. It's fantasy come to life. Yes, I'm talking about my own.

When I was younger I liked being sexually dominated my boyfriend. I had experienced the joy of candle wax at age sixteen. During my high school years I was the only girl dressed in PVC, leather and spiked heels. Fetish was enticing to me then and that's one of the few things that has not changed. I enjoy fetish in my private life and in a different way as a professional dominatrix.

As a professional dominatrix you are skillfully trained in the art of fetish. You must be able to do rope bondage, forced feminization, foot fetish training, suspension, corporal punishment, whipping, sissy maid training, c/b torture, scenarios, mummification, sensory deprivation, verbal humiliation and the list goes on. To say that dominatrixes just beat men is like saying that Picasso just painted. There is an art to being a successful dominatrix. It is 70% mental and 30% physical. It is a type of therapy for the submissive and the dominant. I can say that my stress level is lowered after a long session of torturing someone. Until there is an insurrection of women to institute a matriarchy this is the closest you get.

Few things rival having a male slave at your feet, groveling. Some people ask me what is the craziest thing I've ever done. For a while it was in my private life, leading a 6'4 slave blindfolded, hands tied behind his back, on a leash down Sunset Blvd. in LA and stopping to let some curious women spank his ass. Then came the Elvis character, who used to come to the dungeon and have his face punched. Then there were the Bengay covered q-tips. I was obsessed with singeing slaves pubic hairs off their bodies for a period. Then there was "Mr. Poopy Pants." He was at the top of the list for a while. I used to really enjoy telling the story of being in my street clothes, walking down Venice with a thirty-five year old business man that is pretending to be a child literally pooping and peeing his pants. The all time favorite story of mine is about a character known at the dungeon as "Limp Dick." Limp Dick is truly special and a long time client of the dungeon whose fantasy is a medical one. See, Limp Dick is a business man that can't get it hard anymore. Limp Dick gets off by having his cock nailed to a board or having his cock sewn to his stomach. Since I've only had the pleasure of spending a few minutes with him, the most I've done is the stitching. It was grotesquely satisfying. For a time I thought I should have gone into medicine. Anyway. Then there are the regular guys that just want to be spit on, slapped or wrapped in plastic wrap.

Sometimes I feel guilty for enjoying my job so much. Sometimes like all other jobs, it can be monotonous or boring. (Believe it or not.) I have met the most amazing women through the dungeon. The women that work there all have straight jobs. Some of the women are actresses, designers, artists, musicians, teachers, accountants, secretary, and even grandma's. These are strong willed, focused women, many very spiritual. Being a dominatrix has added greatly to my life's adventure. Though I am a full time teacher, working my sixth day a week at the dungeon, I find my life exciting and never dull. If being a dominatrix is just the therapy I need for a childhood of insanity, at least I'm getting paid for it and not going broke. I always have the work of Joseph Campbell to do the rest.

I hope you found this month's column interesting, at least. All Or Nothing HC will be on a two week tour starting April 29-May 11. We'll be going up through Northern California hopefully into Oregon and Washington. We will also be recording at the end of March. The only thing holding OnTheRag zine up right now is Blake's and my inability to get together to copy it. I swear it's been done for almost three months now. I will be done with school, UC Riverside, in June and I can't wait. All the energy I was devoting to school will go to the label and 'zine. Thanks everyone who ordered for your patience. We will stuff the envelope full of free shit for you! Before I close my column I want to extend my gratitude to the following individuals who helped make our weekend No. Cal. tour totally memorable: Gary Indiana, Jet at "Zyke Guys," Darren at Fatty Mochas, Scott at Cocodrie, Oppressed Logic, Beast, Leslie and Scott Alcoholocaust. Send all hate mail to: PO Box 251 Norco CA 91760-0251 or email me (and don't expect a quick response) @ webmistress@www.ontherag.net.

After a dull drive through southern Missouri, a bit of Arkansas, and a tad of Tennessee, we pull into Memphis. Taking a surface street to Elvis Presley Blvd., we go south until we get to Hale, where we take a right. We pass a few small churches and a some houses all surrounded by trees. At 787 Hale Road we find The Full Gospel Tabernacle, Reverend Al Green, Pastor and Founder. It is April 14, one day after the Reverend's 50th birthday. We are dressed for the occasion. I've got my greasy hair slicked back with water, a couple days stubble, a wrinkled shirt, black jeans, black leather shoes, and a blue leather jacket. I look like a degenerate gambler looking for a little luck from the Lord before going to the cock fights. Kirk looks like Tennessee's only lumber jack. As a pair we gain the interest of Andre, a tall, slick, black gentleman serving as the Rev's security. He asks us if we are from out of town and are visiting for the service. We tell him we are and he kindly shows us the way to the church.

You might think that the mighty Al Green would have a church rivaling the Crystal Cathedral. Think again. The Rev. Al has a modest affair that suggests that the man either takes the parable about the rich man and the camel seriously or alms ain't what they could be. We are greeted by a deacon who hands us a program. The lobby is a standard church lobby. We walk through a second set of doors into the main room. It is sensory overload. A bare bones gospel band throws an extreme groove into God. Sound, frantic and glorious, bounces off the walls and into the souls of the seventy-five people in attendance. A possessed Reverend Al Green is at the front of the church singing and groaning the Lord's message. The congregation dance and pound their feet on the floor. Women are filled with the spirit and do epileptic skanks in the aisles. Deacons and ushers try to help them only to become possessed themselves. A few in the choir are rocking back and forth, tongues speaking "Praise the Lord, Praise the Lord." A grin embraces my face. We take a seat with the other tourists in the back. The music and singing continue to grow in intensity and I realize why gospel churches serve such an important role in African-American life: In a world where you are the underdog, they heal the soul, they make you feel real good. As the warmth of the music and motion spread, I get higher and higher until the Heaven-sent cacophony stops and Al launches into his "Morning Message." I am so overwhelmed by all what's around me, the cadence of the man's voice, that everything blurs until he sings the first line of "Love and Happiness" and follows it with a spoken "Well, there's nothin' wrong with that, baby. [Pause.] That's right, I said 'baby.' Because you got to get through baby before you get to the covenant! For we are alllllll carnal creatures..." and on and on about how love is all right, as if his sermon has been designed for his congregation in preparation for Al's entrance back into the world of secular music.

Since 1976, Al has pretty much left the life of the love song for the life of the Lord. Some believe Al's embracing the gospel was motivated by an incident in which an ex-lover poured a pot of steaming hot grits on his lap, pulled out a pistol, and blew her brains out in front of him. Al insists not, saying that he has always done gospel songs and that he had already decided to serve the Lord before the incident. Al's recorded output backs him up. His 1972 LP, "Green is Blue," opens the second side with the gospel "Gotta Find a New World," 1973's "Call Me" ends with the brilliant "Jesus is Waiting," and so many more of his songs artfully walk the line between gospel and love song. The man was on his way to becoming a preacher in any case. Perhaps the shock of boiling mush poured on the crotch and witnessing the brains of a loved one flying across the room hastened the decision. Just as the mass popularity of the film "Pulp Fiction" sped up the public's rediscovery of this soul giant.

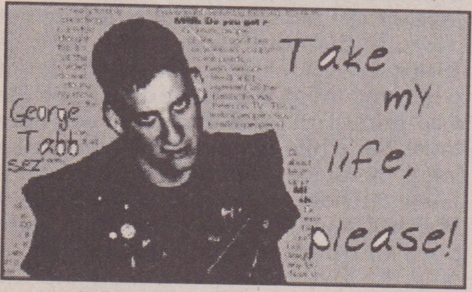
However, Al is not in the secular world right now. Instead he is half-way into his sermon. His words coax out a BLAM from the band, then a rave up, and silence until the organist runs his hands down the keys and leans on the high end so long you want to scream and the band swells behind him like ebony clouds gathering in the blue sky. The sound bursts and the most frantic, electric storm of joyous noise I've ever heard roars down. People are up on their feet. The Full Gospel Tabernacle Choir sway and shimmer, filling the air with ecstatic flashes of possession. The Lord is in the House and everyone, including this life-long agnostic, knows it. Riding the winds of this full gospel spirit is the Reverend Al, face drenched with sweat, voice strong, singing his sermon entranced beyond ecstasy. The walls of convention fall down. We are not in the solemn ritualized Catholic church of my youth where a guide is needed to "touch the Lord," where avenues of worship are so narrow that to sneeze during mass is to invite a dozen Hail Mary's. There are no rules here. You want to sneeze appreciation for the lord, blow away. While you're at it scream, yell, sing, dance on a table the way the good Reverend Green is doing. Flop around in the aisles. Do a frenzied funky chicken dance, chest heaving forward to the spasms of the band. And when every howl, scream, thrust, gasp has peaked in orgasmic crescendo and this room full of lovers have communed with God, all quiets: It's time to talk money. The Reverend Al starts the "love offering" with a couple words and the dispatch of a few collection baskets. When the baskets come back a wee bit light, Al turns on the charm. With a smile he asks all to come up the front, back rows first so that no one will shirk out the back door. Remember that raise you got last week? Well, that wasn't your boss's doing; that was the Lord talking. How 'bout that new car you drivin'? You got no one but the Lord to thank for that. And you were sick last month, weren't you? Yes, the Lord done made you better. Hey, don't worry if you're a bit broke this week. Come on up anyway and put your hand on the table next to the basket. The Lord will bless you and next week you'll have that offering.

As Kirk and I reach the front Al is shaking hands and asking people where they come from. Most of the folk are from Memphis or across the Arkansas and Mississippi boarders. There are a few from California, Arizona, Indiana, and a couple of hipsters from Japan. This parish has been blessed with an international flock today. I pass by Al and two overflowing baskets, and toss a buck into the third. The sheering completed, our shepherd thanks us for our gift and extends further gratitude to those of his congregation that helped him celebrate his 50th, his Mrs., his momma, the Full Tabernacle Choir, his deacons, and a visiting preacher from Georgia who shakes behind Al like an orgasmic tree.

Now it is time to continue the Morning Message. We sang and danced about love a little bit ago, now it's time to get down to the Lord's love and what it is supposed to look like. The Lord likes it when you love God, yes he does. And He also thinks its good that the black man loves the white man and the white man loves the black man, brother to brother. For was it not a white man that helped out Poppa Green's family when they were poor and hungry? But remember it is only the love between the man and the woman that is natural. When some man comes up to you at the water cooler and tries to get a little too close, wants to go out for "drinks" after work, you must turn away or endure the wrath of the Lord. And you don't have to tell Al that his views on homosexuality aren't the most progressive in town. He knows that and he doesn't care. He's living the "Lord's life." Don't think for a minute that any of the love etched into the grooves of his record is for Adam and Steve. As our instrument of God riffed his homohatred, the high that had built up over the last hour or so was descending faster than the fuselage of Flight 800. But before impact was achieved, the music started pumping again, massaging away the intolerance with sweet tones. Is gospel music the Venus fly trap that ensnares us sinner flies before we are ingested into the belly of God? Hell, I don't know. I was there for the song and dance. To expect a Southern Baptist sermon without a jab at queers is as naive as being a cute male in his twenties walking through the Castro on a Friday night and expecting no come-ons. Once again the music hits a frantic peak and brings the building with it. Members of the choir forsake song for speaking in tongues. More large ladies flounder in the aisle and everywhere feet move. Twenty minutes of frenzy pass as Reverend Al punctuates the cascade with "I wannna stop but this is too much fun" and "We're gonna go home real soon but I don't want to stop."

Finally the band gets the cut off sign, Al wraps it up and shakes hands with those leaving. We pump flesh with the Reverend and a few deacons, all telling us how glad they are we "worshipped" with them.

We walked into the church at 9:30. It is now 2:30 p.m. as we walk to the truck. The air is thick with moisture and the clouds heavy. It looks like it is going to rain again. We climb in the truck. I start the engine and, holding up a cassette, ask "Al Green?" Kirk nods "Al Green." I slip the tape into the cassette deck and we ease out of the parking lot.Letters to Scott S./1114 21st Street/ Sacramento, CA 95814 USA/ e-mail: la-moo@usa.net (letters only please. None of your promo crap.)



"Coming up next, Jerry Falwell's shocking revelation," says the anchor person on Channel Five News.

"What's shocking is her make-up, look at that fucking ugly eye shadow", I say to my Yorkie, P.J., who's seated next to me on the couch. He's the only one who will listen to me these days.

A commercial comes on for some car or something, and I wonder to myself what Falwell is gonna reveal. That Jessica Hahn's breasts are fake? That Jim Baker is gay and Tammy Baker is actually a man? That he's actually wearing girlie underwear? I knew all that already.

The commercial ends and the alien with the eye shadow comes back and roles some tape of Falwell. She explains that the preacher, in one of his many sermons, has revealed that the anti-Christ is among us. Not only that, but that it's a he, and he's a Jew. That his being here is a sure sign of the upcoming apocalypse. She then explains that certain Jewish organizations have no objections to Falwell's claims..

I look at P.J. after soaking all this in. He looks at me. I narrow my eyes into slits. He wags his nubby tail. I tell him in my deepest voice that it's me who is Satan's son, and that I've returned to reclaim my father's throne. He licks my nose.

Later that night I go to CBGB. I'm in a good mood. Jerry Falwell may have answered life's big question for me. What I wanted to be when I grew up. I had always thought that being a fireman or a cop was cool. But there aren't many Jews in those occupations. Then there was the CIA, or Her Majesties Secret Service. But James Bondowitz? I didn't think so.

But this anti-Christ thing. That was something I could really sink my teeth into. I mean, sure, I saw "The Omen", and that Damien kid was anything but a hebe, but hey, the movies always make stuff up. Why couldn't the anti-Christ be a Jew? Jesus was. It would only make sense. And besides, we're not called "the chosen people" for nothing.

So I walk into the club on Bowery and Bleeker, thinking about that swell "666" tattoo I'm gonna get on my forehead. It will be totally cool. Then I'll be able to walk up to chicks and say, "Hey baby, I'm the anti-Christ". They'll ask for proof, I'll show them the tattoo, then budda-bing, budda-boom. You know what I mean?

Besides the legions of chicks, I know that I'll also end up on all the talk shows. Sally Jesse, Montel, Riki, and even Springer. Of course I'll have to confront others who'll claim they are also the son of Satan, but it won't matter. Because, deep down, way deep down, in my soul, I'll know that it's me.

After getting a beer at the bar, I run into my pal, Scot, who used to sing in my old band, Iron Prostate.

"Hey Scot," I say to the bald singer, "guess what?"

"You're buying me a beer?" he says.

"No, putz," I answer.

"That you are buying your old friend, Jeff Magnum, from the Dead Boys a beer so he can give it to me?" he says.

"Jeff hates me ever since I jokingly called him a pussy from on-stage at this here club," I explain to Scot.

"That's no reason not to buy him a beer," says Scot.

"Guess what Jerry Falwell said tonight?" I finally yell at Scot.

"Who cares," says Scot, "if it doesn't involve you getting me a beer, it doesn't matter."

"Listen," I say to the man dressed in all black, with a pretty cool Philip Marlowe hat on, "Falwell says the anti-Christ is among us. And he's a Jew."

"Is he gonna buy me a beer?" asks Scot.

"Think about it," I say, "we're both Jews, what a business opportunity."

"The only business I'm thinking about is how I'm gonna get a beer," says Scot.

"You're a fucking retard," I tell my ex-lead singer, "I'm glad you quit the band. Something like this comes along once in our lifetimes. This could be our calling."

"A beer is calling," he says and starts to walk away.

"Wait," I exclaim, "what if I am indeed the anti-Christ, wouldn't that be great?"

"You?" Scot says, "never."

"How come?" I ask him.

He answers me, and gives me something to think about.

*

Religious symbols and evil have fascinated me since I was little. I remember seeing "Rosemary's Baby" and "The Omen", and feeling something. And it wasn't fear.

It was jealousy.

I wanted to be Mia Farrow's devilish offspring. I wanted to be Damien, and have cool dogs around me, and kill people with plates of glass. I especially wanted to be Damien in "Omen II", where he went to boarding school and killed tons of bullies.

But no such luck. I was stuck being a Jew in Greenwich, Connecticut. The only anti-Christs around were the other kids, who kicked my ass every day.

But in fifth grade things changed. I met a kid named Jimmy Foster. And he didn't kick my ass. In fact, he sort of liked me. Liked me enough to invite me to sleep over at his house one night.

A night I will never forget. A night I learned about true evil.

"Mom," said Jimmy, as we both entered his huge house on Roundhouse Road one Friday afternoon after school, "this is my friend George. He's the one who is gonna sleep over."

"Hello George," said Mrs. Foster, "It's nice to see Jimmy has a friend. Please make yourself at home."

"Has a friend?" I said to Jimmy.

"My mom is weird," whispered Jimmy.

"Oh," I replied.

"Jimmy," said Mrs. Foster, "why don't you and little George here go and change into some play clothes. Your father will be home for dinner around seven, and then we'll all eat. You do like venison, don't you George?"

"Um," I stammered. I was afraid to tell her I hated fish.

"It's deer meat," exclaimed Jimmy, seeing that I was confused, "and guess what?"

"What?" I said in a high pitched squeak.

"My dad killed it himself!" said Jimmy.

"Oh," I said, shocked.

We made our way through the kitchen and to Jimmy's room. On the way, I saw plenty of pictures of Jesus hanging all over the place, as well as over a dozen

deer heads in the living room.

"My dad killed all those bucks," explained Jimmy.

I looked at all the stationary heads staring blankly at me, with their pitch black eyes.

"Really?" I said.

"Really," explained Jimmy, "he killed them all with his own guns. Shot them dead. One he even nailed in our own backyard!"

"Wow," I murmured.

"You know," Jimmy went on, "maybe we can get one of his guns later and go hunting!"

I thought about me, a gun, and a deer, and almost puked.

After we changed our clothes, Jimmy showed me around the rest of the house. Plenty more pictures of a crucified Jesus decorated the walls.

"Your family seems to like Jesus," I said to Jimmy.

"He's our lord and savior," replied Jimmy, "and he died for our sins."

"Uh huh," I said, having no fucking clue what he was talking about.

We made our way to Jimmy's backyard where we played catch with a hardball and a couple of mitts.

"Are you having fun?" Jimmy asked.

"Sure," I said.

"Wanna have even more fun?" he then asked.

I told him "sure, whatever".

Jimmy put down his mitt, told me to do the same, and then motioned for me to follow him into his garage.

I did so.

We entered the musty room, where the first thing I saw was an old pick-up truck.

"We don't park it outside," explained Jimmy while pointing at the truck, "because dad says it makes us look lower class".

I nodded my head, not knowing what the fuck he was talking about.

I followed Jimmy around the back of the truck and he told me to look on the flat bed. Before I did, I smelled something really sweet. And awful.

"What's that smell?" I asked him.

"Just look in the back of the truck, George," explained Jimmy.

I did.

Then I puked.

It was a dead deer. A huge dead deer. With blood all over its side. And their were flies buzzing around the head.

"My dad killed it a few days ago, maybe tonight he'll let us help him cut it up!"

I puked again.

"Are you okay?" asked Jimmy Foster.

I told him that I was, and it must have been bad cafeteria food.

"That's why I let my mom pack me lunches everyday," he replied, "today I had a rabbit sandwich!"

After wiping the rest of the vomit off my chin, I followed Jimmy into his dad's workshop. There I found him nailing two pieces of wood together. Making a cross. About one foot wide, and one foot high.

"Whatcha doin'?" I asked my fifth grade friend.

"Making a cross like Jesus died on," he told me.

"What for?" I asked, "To scare off vampires?"

"Vampires?" said Jimmy Foster, confused.

"Don't you watch Creature Features or Chiller Theater?" I asked him.

"What's that?" he asked in all seriousness. Every kid I knew watched those horror movie shows.

"TV shows," I explained to Jimmy.

"My dad and mom don't let me watch television very much," he told me, "only stuff about God. And hunting."

"Oh," was all I could say.

About fifteen minutes later I found myself in Jimmy's backyard with one wooden cross, and a b.b. gun. It was around five in the afternoon, and the sun was getting ready to set. It would be dark soon.

"I guess we could always use the cross and gun to protect ourselves from the undead," I joked.

Jimmy, obviously, didn't get it.

"We have to find a frog," explained Jimmy.

"Okay," I said, "but why?"

"For the cross," said Jimmy.

It made no sense to me, but I helped Jimmy search around his backyard, and little pond, until we found one. A big one. A bull frog.

"Wow," said Jimmy, "this frog is perfect."

"Okay," I said, "now what."

"Now we pray," said Jimmy.

Jimmy then closed his eyes, while holding the frog, and said a bunch of religious stuff, none of which I ever heard before. Some of it was even in a different language. Latin, I guess. When he was through, he opened his eyes.

"Sorry I didn't join in," I said, "all I know is 'God is great, God is good, thank you god, for our food'".

Jimmy smiled and pet the frog.

"Now what?" I asked.

"Now it's the frogs time," he said.

Jimmy took a small hammer out of his pocket, and three nails. He then grabbed one of the frog's front legs, and nailed it to the cross. He then did the same to the other. Blood poured out from each hole in the frog.

"What the fuck are you doing?" I screamed at my friend.

Jimmy, very calm, answered.

"God's work," he said.

Jimmy then pulled the frog's hind legs down really hard, and nailed both legs together to the homemade crucifix.

The frog now bore more than a passing resemblance to all the Jesus pictures scattered around the Foster household.

"It's still alive," I said, feeling queasy.

"It has to be, for the sacrifice," Jimmy explained.

He then planted the cross firmly into the dirt. With the frog on it.

"Jimmy...," I said.

"Not now, George," said Jimmy. I looked at his face. Tears were rolling down his cheeks.

"We must send this frog to heaven, from which it came," said Jimmy, "we must offer it our lord, Jesus Christ."

Jimmy then motioned for me to follow him. I did. We walked about ten or fifteen paces away from the crucified frog.

"I had to pull it's skin real tight," explained Jimmy, as he loaded up his Daisy BB Gun, "it works better that way."

"What way?" I asked, as I looked at my friend, the gun, the Jesus frog, and the tears rolling down his face.

"This way," he said as he pumped his bb gun a couple of times, then took aim at the frog, and fired.

Suddenly the frog exploded. I mean, its insides flew all over the place. Some stringy stuff landed in my hair. I think it was intestines.

"The tighter the skin, the faster it dies," explained Jimmy, as he pulled the crucifix out of the ground. All that was left on it was some skin.

I puked for the third time that day.

The Foster dining room was much like the Foster living room. Except there were only eight deer heads. And one bobcat head.

"So Jimmy tells me you two are best friends," says Mr. Foster, as we are seated at his family's dinner table.

"Um, yeah," I say, looking into the dead eyes of heads hanging above us.

"George is my pal," explains Jimmy.

"That's so nice," says Mrs. Foster.

Jimmy's sisters, both of them, laugh.

"You two shut-up," says Mr. Foster to his daughters, "Finally Jimmy has a friend."

"So George," says Mr. Foster, "what does your dad do?"

"Um, I dunno," I told him. I didn't. All I knew at that point in my life was that he wore a suit, and worked in Manhattan.

"Well," says Mr. Foster, "I'm sure he has a good job. It's expensive to live

here in Greenwich."

I nodded my head like I knew what he was talking about.

"And you know what else about Greenwich?" he asks.

I shrug my shoulders.

"This town keeps the filthy Jews out if it. Jews are the reason this country is going to hell."

I look at the heads hanging on the wall, and wonder just how long it will be before mine is up there, joining them.

"Jews," explains Mr. Foster, "are put here on Earth by the devil. They are here to take all our money. Jews are fucking evil. They are anti-Christs."

"Jonathan, please," says Mrs. Foster.

"Please what?" he yells, "let me tell you, George, Jews own everything, and run everything. Ask your father. He's a smart man, living here in Greenwich, away from those dirty kikes."

"Yeah, dirty kikes," says Jimmy.

I say nothing. I'm afraid if I say anything, it'll sound Jewish. So I look up at all the dead heads.

"I shot them all myself," Mr. Foster explains proudly, "in fact, tonight we are having venison. Here, try some."

Mr. Foster puts some deer meat on my plate. Then he puts it on the plates of the other children, and on his wife's.

Jimmy eats some. As do his sisters. And mother.

"You're not a little pussy who is afraid to eat deer, are you?" Mr. Foster says.

"No," I say, and put some on my fork, and slowly bring it to my mouth.

"Good," says Mr. Foster, "because the meat on your plate is from that buck right there."

Mr. Foster points to the deer head directly above my head.

"We just thawed it out yesterday," Mrs. Foster explains.

I look at the meat, put some in my mouth, then look into the eyes of the dead animal above me.

"Yup," says Mr. Foster, "shot it, skinned it, and gutted it myself."

I feel myself gag, and run to the bathroom and puke for the fourth time that day. As I'm doing so, I notice a picture of Jesus above the toilet.

The night only got worse. Jimmy and I camped out for a while with a pair of shotguns. Jimmy told me deer often visited his backyard, and we could kill them. He also told me about the anti-Christ, and at my prodding, about how evil Jews were.

I finally told him I was a Jew, and he looked at me, shocked.

"Okay," he eventually said, "but don't tell my dad. He likes you. I would hate it if he beat you up."

The next morning at breakfast Mr. Foster was the first to speak.

"I heard a shot go off last night, did you boys nail a buck?"

Jimmy told him we saw a deer, and that I had shot at it and missed. What he didn't know was that I had missed it on purpose.

"That's too bad," said Mr. Foster, "that feeling you get after your first kill is amazing."

"Umm," I replied.

"Really," said Mr. Foster, "You get an incredible rush. You feel that with your hands, you can actually take a life. The power is incredible. It's like being a God."

"I'll remember that sir," I said.

*

And I did. Even that night at CBGB as I stood and talked with my old singer, Scot, about Jerry Falwell's revelation that the anti-Christ was among us, and that I could be him.

"George," explains Scot, "there is no way you are the anti-Christ. Unless the anti-Christ is a she-male. You're a pussy. You wear women's pants. You're a girlie man."

"Jesus," I say to Scot, "You're right."

But then I realize that maybe it was Falwell who had it wrong. Just a bit.

Maybe he is among us. And maybe he is a Jew. And a pussy. And maybe I'm him. It all seemed to fit. Falwell just had the spelling a bit wrong.

I'm the auntie Christ.

Take My Life, Please.

Endnotes:

1. george@furious-george.com
2. The new Boris The Sprinkler album kicks ass. "Purple Vulcan Hot Rod" is rockin, and "Icky Shazam" is, well, Norb. It was nice to see them play here in NYC. And a big "hello ladies" to Paul #2. Also ruling is the new one from The Quincy Punx called "Nutso Smasho", as are the Dwarves re-releases on Recess (fondly known as "The 'Cess").
3. The fight between Furious George and Curious George drags on. We are not giving up, folks. They tried to have it thrown out of court, and after spending THOUSANDS of dollars on a rush to summary judgement, Houghton-Mifflin (The Curious George publishers) lost their bid and now has to face us in open court. Ha ha, fuckers. Keep throwing money down the toilet claiming we are hurting your "empire". Pussies. Why not spend the money you are wasting fighting us on something really important? Like some anti-vivisetion commercials. You monkey rapers, you.
4. Playstation 2 next year! Woo-hoo!

I don't know if it's just me - but once again I have the feeling that we are being told how to behave,what to say, where to go, and what to think. Not that any form of societal brainwashing or conditioning is good, mind you, but it's just that I see this new form as particularly bad, and worst of all - it's a vicious fad that has its death-grip on the yuppie masses and it seems to have trickled down to us in the past few years.You probably know what I'm talking about. Buzz Words. Buzz Phrases. Snappy banter swilled off by the most prestigious of feel-good talk-show psychologists and tossed down the tubes at us Best of all, we love it. Turn on news and you can bet your bottom dollar that if they're not talking about Monica *you know who* then they're announcing some new 'Breast Cancer Awareness' march that is being held downtown. Sorry for being cynical here, but how much more 'breast cancer awareness' do we really need? Breast Cancer = it fucks you up. Seems pretty obvious to me. People don't need to march to become more 'aware' of this stuff- it just serves as more yuppie sport fluff It makes housewives and middle management crones feel redeemed to go on weekend morality binges. Of course, Monday through Friday, it's back to talk-shows and corporate leap-frog, but dammit - on the weekends, rest assured you're all great people.

The most important thing to understand about buzz words is that they can be dangerous We've all heard terms or phrases such as 'celebrate diversity' or 'love has no color'. These, mind you. are phrases that I agree with and abide by, but to others (namely corporate goons) they see it as just another ploy to get your dollar. Wal-Mart, one of the most notoriously evil nationals ever created, just launched a new environmental campaign. Have you seen the commercials? Never mind that Sam Walton, founder of the chain and big wig right-wing bigot, had created his vision by moving Wal-Marts into small towns where only mom and pop stores operated. thus demarginalizing the market and shifting all small town business to his stores, destroying thou-

sands of businesses and of course, thousands of lives in the process. Never mind that Wal-Mart's vision is to keep all employees non-unionized so that they can remain as underpaid and unspoken as legally possible. Never mind the notion that Wal-Mart is heavily affiliated with the religious right Just remember that Wal-Mart is environmentally friendly (at least in the ads). Ever think you'd see Jimmy Baker hugging a tree? Think again. In the world of marketability, amiability, and profitability, it would make sense that a corporation would attempt to shift the light from their ethical blemishes.and the best way to do this is through present day objective interest. The truth is that Wal-Mart doesn't give two shits about the rain forests, the environment, the biosphere, or the mountainous other examples of ecological worry out there. If playing with feces was a socially acceptable and a morally praised act of piety in the '90s (thank God that it isn't) we'd see Walton himself playing with poop in those commercials. And the best part is, in the world of buzz words, it's all very marketable.

MTV is perhaps the founder of this revolutionary blinding. Never mind that they had hesitations about playing Michael Jackson's "Beat It" in 1983 because of the fact that he's black, but in the 1990s they also want you to believe that they're on the underdog's side. Nowadays you can't watch the damn show for five minutes without hearing about some suburbanite's stint with bisexuality or the joys of a living in a diverse world. Of course, we have *Real World*, a fluff drama (ironically very unreal in substance) consisting, in every annual screening, of one token black person and one very token gay/bisexual person. Wow, what a change the show has made in it's 17 years of existence. I wonder if Michael Jackson knows about this?

Of course, another fine example of non-sequitur environmental conscience is the Saturn automobile company. In one of their later television ads, a group of female marine biologists is seen coming to the aid of sea turtles that have washed ashore on a beach. They bandage up the injured turtles, put them on a strange-looking gurney of some sort, and drive them away to the local animal hospital, in, you guessed it, Saturns. They all remark, while making their courageous efforts to save amphibian life, about how they specifically buy Saturns because of their care for the environment. I don't get it.

Then we all heard the news that the Ford motor company financed Time magazine's own annual 'save the trees' issue. No need to get into Ford's tainted past here, you probably have all heard of the countless strikes, union problems, and layoffs the company has given birth to. Of course, this doesn't mention Time's uncanny taste for satire - the 'save the trees' issue was a huge success, even though millions of trees were destroyed in the printing process of the piece. Again, I just don't get it. Maybe next time Ford and Time will again combine forces and destroy the earth for next year's 'save humanity' issue.

Of course, we're all being fed this kind of marketability nowadays. I live in Columbus, Ohio, and if you've been here for any length of time then you'd probably realize why I've gotten so worked up writing this. Go to the Short North district of town and check out the way this works. I work in the Short North (I have for years), and one of the reasons that I choose to stay in this particular area of town is because I enjoy the differentiation of attitudes and personalities that the area has to offer. lo goes without saying that the Short North district is perhaps the most 'diverse' area of town - arguably, one of the most diverse areas in the entire Midwest. People purposefully move to Columbus because of its gay-friendly reputation, and areas such as the Short North live up to this reputation well. Of course, the district wasn't always like it is now. Years prior, the Short North was arguably the worst slum in town. It wasn't until wealthy land buyers realized that the area's location served as prime potential for good business that it improved. Of course, with the uprising of the Short North, and with a cumulative income of millions from prospective businesses, the wealthy buyers never went away Throughout the years, as the neighborhood's personality began to erode, one of the Short North's biggest advertising ploys was its gay-friendly atmosphere. 'Celebrate Diversity' - you hear it all the time. Property owners claimed that their goal was to keep the area as culturally diverse as possible - that this good will and tasteful benevolence is what made the area what it is today. I think with all the tossing around of the word 'diverse', I'll throw down a little definition of the word to make sure that we understand perfectly what it is we're talking about:

diverse', *adj*. 1. different 2. various

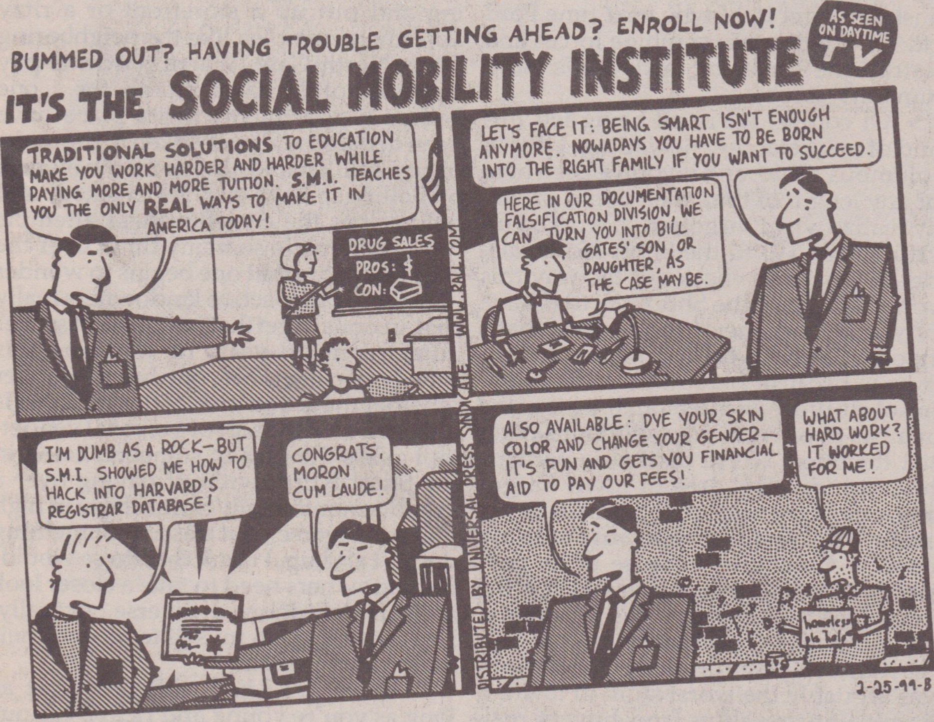
Now that we have a complete understanding of the word, let's take a little closer look at those wealthy land owners who 'made the Short North what it is today'. Now, there is a really big brick building that kind of sticks out like a sore thumb in the middle of the neighborhood called Bollinger Tower. Well, Bollinger Tower serves as a rest home for senior citizens of lower income, or those who are mentally disabled and get social security checks from the state. The building has been there for years, and so have its residents. Unfortunately for them, those wealthy land owners just can't find enough room in their definition of diversity for those who are disabled or elderly. Countless attempts to gentrify the building and put up a storefront or a ritzy apartment complex like the neighboring Short North Gate (where residents pay upwards of $1,100 a month for a one bedroom apartment) in its place have been debated and even taken to the ranks of city hall. Thankfully, so far the owners of Bollinger have not yet cracked, and neither has the city. But these attempts have been made so many times over the past few years that one begins to wonder - are these prospective landowners really that anxious to get that one block of space? After so many years of watching this greedy perseverance, one has to wonder whether the acquisition of this building is attached to some sort of personal vendetta. I guess the idea of someone living in the Short North without paying over a grand a month really burns those in high places. 'Diverse', but classist? Something doesn't add up. I think that these would-be landowners need to take a closer look at their definition of diverse. Actually, I've taken it upon myself to amend their definition for them:

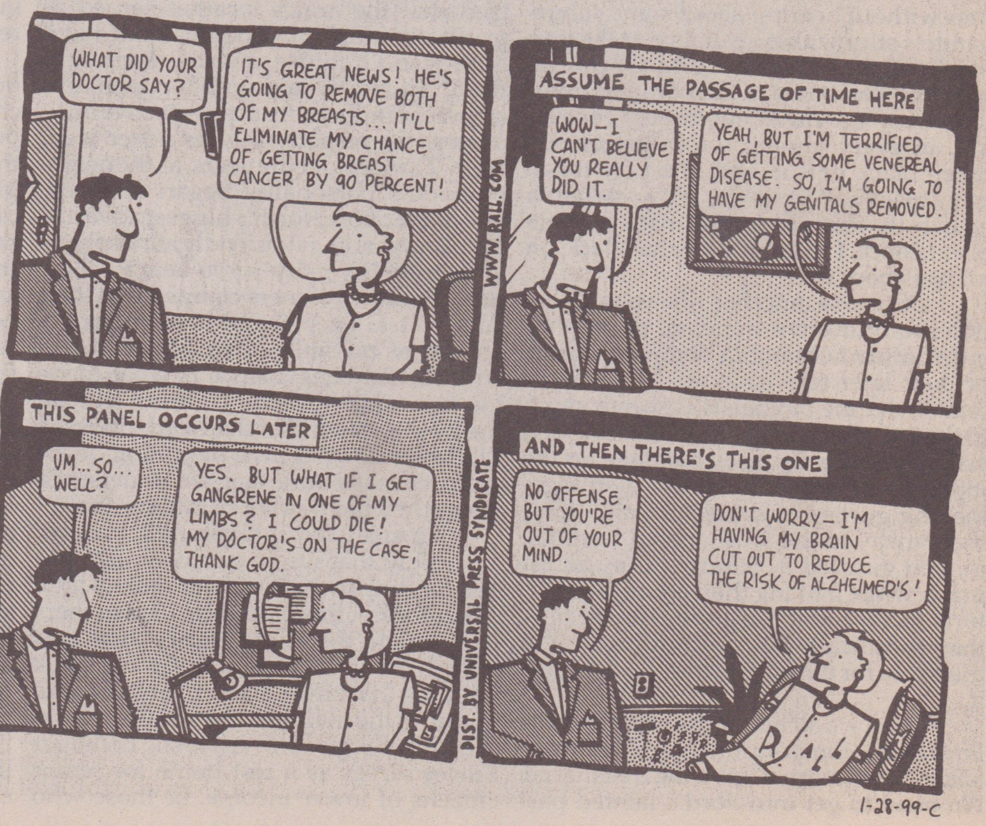
di verse', *adj*. 1. different (just as long as you're young and rich) 2 various (just as long as you're not old and/or retarded)

To sum things up, I'd like to mention that I'm not saying that people can't change. I'm also not saying that it isn't possible for some person who works in the middle management level for Wal-Mart or MTV to have a sliver of human dignity. Even wealthy landowners can care enough about human rights to keep from gentrifying a home for those who are less fortunate. My only speculation here is that it doesn't happen often. It seems odd that these people change their public relation campaigns at the very same pace of the change of mass objective interest. If someone was racist in the 1950s (when it was socially permissible) it seems odd that they would change their opinions in the 1990s (when it is not socially permissible). Unfortunately, it just goes to show that the majority of people are ideological sheep, led by the herd of objective interest and the fear of their own embarrassment. The philosopher John Locke said that in order to understand where people were coming from we had to undergo a process of eliminating the 'veil of ignorance' that differentiates our lives and experiences from those of others. This isn't a very difficult concept to

understand. One quick look should tell you that being a racist in the 1950s was bad as being one in the 1990s. Times change, but rights of autonomy do not. And of course, neither do some people. I, and others like myself, take it upon ourselves to pull the wool off of the eyes of those who are either too stupid or too naive to realize that just because someone appears to care about the same issues you do, it doesn't necessarily mean that they have the same motives you do. The number one way for someone to get you to believe that they are on your side is to align those issues that you hold dear with their own faulty agendas. Just remember that where you may see human rights, they could be seeing dollar signs.

-Jon Gingrich





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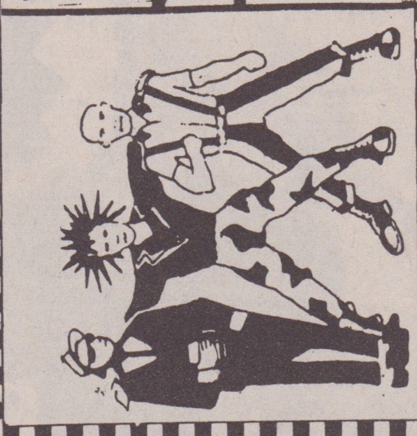

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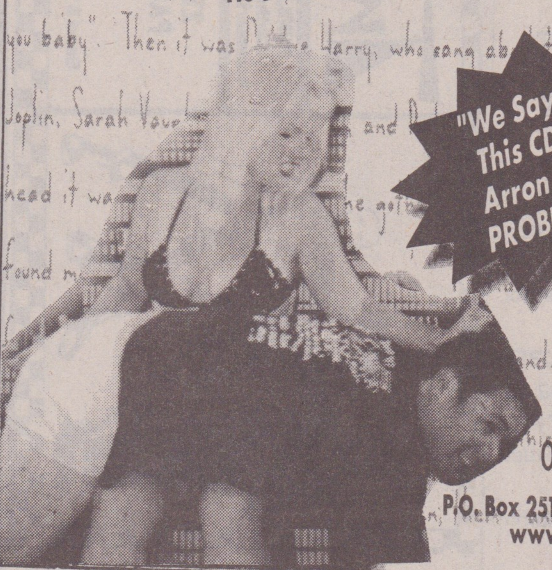

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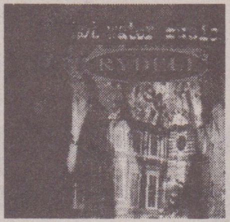

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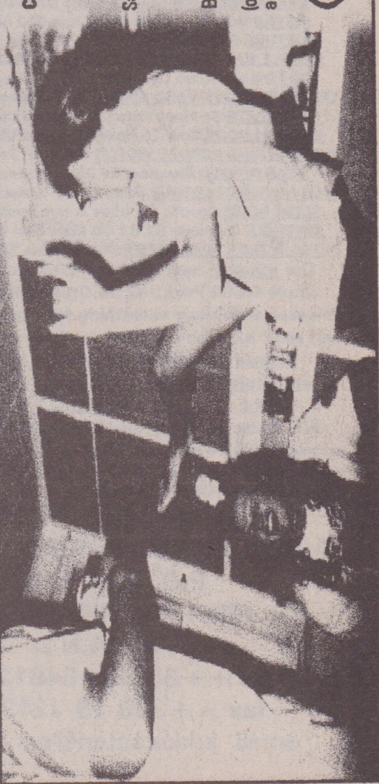

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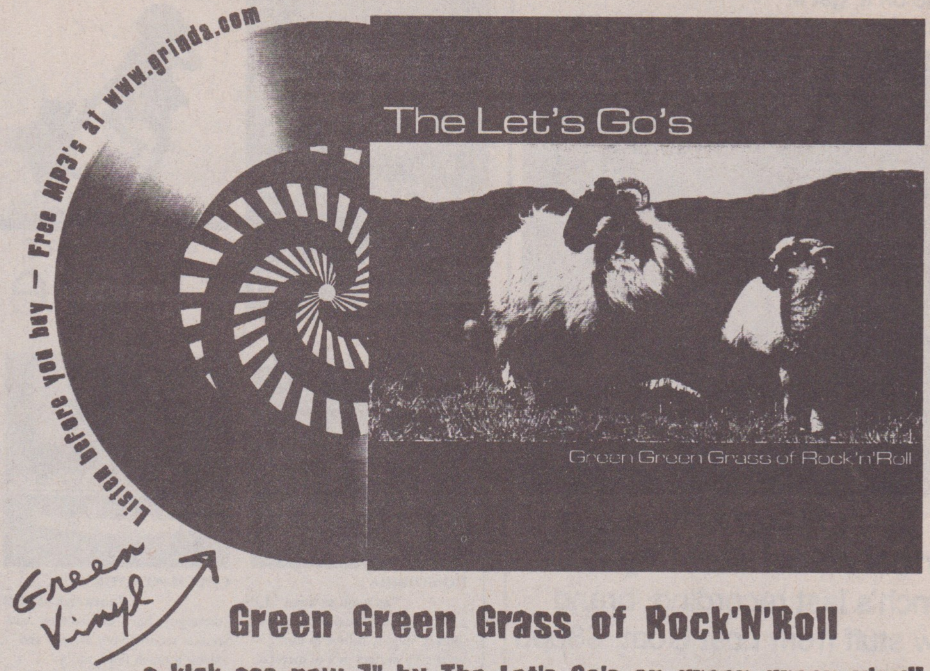

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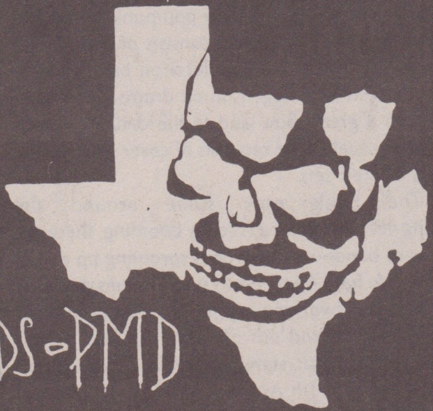

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Date: Saturday November 28th. Setting: Longview. Washington. the rainy. stinky. mud-slinging. punk rock flood zone of South West Washington. The Place: Reid's Pit Stop. newly renovated and re-opened. with a new face-lift that spews race cars and punk rock. The Event: Thanksgiving weekend. too fat and lazy from all the turkey to go out of town. So four local bands from the area get together and put on a show for about 150 screaming. beer drinking. chair smashing locals. Only two bucks to get in so everyone has plenty of dough for brew.

The Bands: First up were **THE VERY SPECIAL BUTT ROCK GUESTS**. led by the spazmatic yet dapper guitarist/singer Mike Burchim. along with the stylish bassist Bret Bogan. who also sings and has the biggest vocal range of anyone I've ever heard. Rounding out the trio is Big Bad Jerry Wilson. one of Longview's premier drummers. These guys put on a great show every time they play and this was no exception. The highlight of their set was definitely their medley of T.V. theme show songs. done in their own unique style. These guys are fun to watch.

Next up was **THRIFTSTORE UNDIES**. Longview's fastest. hardest. straight up in your face punk rock band. These guys take the stage and launch into a frenzy of guitar. bass and drums that kick you in the gut and don't let you catch you breath for the duration of their set. Their music and vocals are furious with a touch of early eighties metal and corny catchy lyrics that you find yourself singing along with and laughing your ass off. The singer. Tyler Stockton. had only been in the band for a couple of weeks before this show but if I hadn't already known this I never would have guessed. Rounding out the rest of the band are Damon Huerd on guitar/vocals. Brett Walker on bass/vocals and John (Four Eyed Geek Boy) Layton arguably Longview's most technical and creative drummer. who also plays in one of Longview's longest running and craziest bands. THE ADVENTURES OF CHESTER COPPERPOT. THRIFTSTORE UNDIES have been in the studio recording lately and should have something new out soon. Get it!

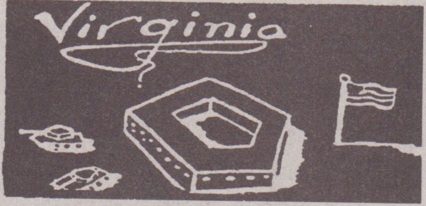
he-man woman haters

The third band to take the stage was the HE-MAN WOMAN HATERS. Once dubbed the drunkest band in the land. these guys threw down a solid set of catchy pop punk. with lyrics in the vein of National Lampoon meets Hustler and enough swearing to make you feel good about being a punk at heart. Troy Kaufman is the whiskey swilling guitarist/vocalist of this rowdy bunch. with Randy (OK I don't know his last name) also on guitar. and brothers Jim McClinton on bass and Ian McClinton on drums rounding out the rhythm section. Rumor has it these guys just finished recording and have something new to be released soon.

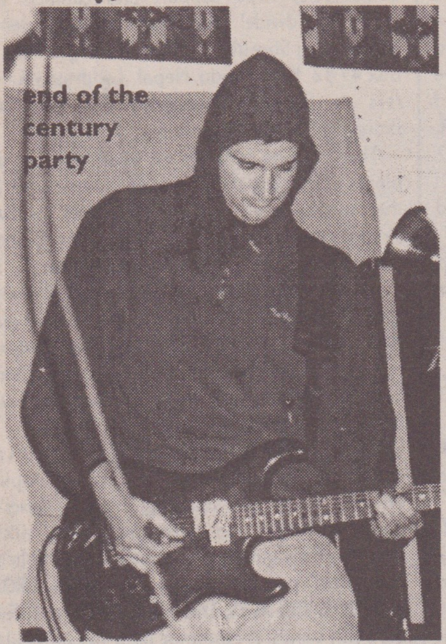
fungus

The final band of the night was BURNOUT. and all their friends were primed and ready to go by the time they hit the stage. These guys have a lot of fun when they're playing and so do their friends. With a sound that I'm sure is all too often for them compared to GREEN DAY. but they do have that kind of catchy pop punk sound and they do it well. The band consists of Greg Smith on guitar/vocals. Nick Collucci on bass. and the barefooted Bret Hogenson on drums. These guys put on a great show and to the delight of their friends usually take requests of cover songs at the end of their sets.

The punk rock scene around the Longview/Kelso area is really booming. there are tons of bands with new ones sprouting up all the time. We have a few pretty good venues and a lot of bands networking together to help each other get shows in and out of town. We also have a good local music store that really helps support local music: 13th Avenue Music. These guys put up all our flyers for shows. they get the word out and help bands network. They also put on shows and get some pretty good touring bands to come our way. Longview is located about 40 miles north of Portland. OR and about 100 miles south of Seattle WA. We are a perfect place for touring bands to stop. If touring bands would like info you can call Brett at: (503) 556-2040 (booking for area clubs) or Bruce or Eric at: (360) 425-1300 (13th Ave. Music). Definitely check out the 13th Avenue web site at: 13thavemusic.com. the best resource for local bands and shows in the Longview area.



This is a Roanoke. Virginia scene report. Roanoke is not huge. but it is fun. It is about three hours west of Richmond. south of Washington DC. and north of Raleigh- Durham. We had a punx picnic thing in mid October and that went real well with all local bands.



First off with bands. I think that all of the bands that I am going to mention have some sort of demo/merchandise out. so if you dig what you read then write for more info. Addresses are at the end of this write up.

There is the **JANE DOZ**. I play drums in that band. We play a sort of chaos punk style meets oi. Like the SUBVERSIVES. I think. We are working a demo sorta thing now. And have stickers. buttons. and patches out now. Then I also play drums in another band called **JOHNNY BOY**. That is more of an early 80's California style meets late 70's English. They have a split 7" with another band. **STATIONS**. There are still a few copies left. I think. Speaking of STATIONS. they are a real good early style punk band. like DEAD BOYS meets DI. They do a lot for the scene in playing gigs and the likes of that. They have several demos out. one just now out. that split 7" and a Roanoke punk comp. called Star City Hardcore. with **IDI AMIN**. **FALLING JOHN**. and **KOJAK** for only $3. They also have t-shirts. stickers. and patches. IDI AMIN are a noise. grind core sorta thing and gig fairly often. There have former members of SUPPRESSION and RECTAL PUS in there. FALLING JOHN play a sorta industrial style punk-hardcore thing. I am not sure if they are still gigging. but you could still write them to get some more info. They also have a CD out. KOJAK have a couple of demos going. They are like a noise band meets late BLACK FLAG. There is also the **TRANSFERS**. They remind me of a harder version of the BOUNCING SOULS. They have a CD coming out for only five bucks.

PISS ANTS are a younger. energetic. pure punk band. Their newer tunes seem to be a bit catchier. They have a good following and a demo. **THE RETARDS** are brand new and don't have any demos. but hopefully they will be around long enough to work on some. They play early energetic. in yer face punk. There is also **SHAKESPACE**. They remind me of a VELOCITY GIRL style band. Not sure about recordings. Sorry. This punk. funk band. **SWANK**. broke up for a long while. but are gigging again. I guess. They had a CD along with a couple of 7"s but haven't lived here for a while or played. really. **TOXIC SHOCK** are a unique band with two female singers. Snotty. fast at times. They have one demo out and are supposed to be working on another. **DIRTY DISH WATER AND THE MAFIA BITCHES** are a new band are also very unique and interesting. Two bass guitars meets the GERMS meets FLIPPER with a snotty. whiny female vocalist. **FUNGUS** is another unique sounding band. Another female vocalist. one of the bassists from DIRTY DISH WATER. Really heavy bass on this one. and powerful drums. Jumpin powercore.

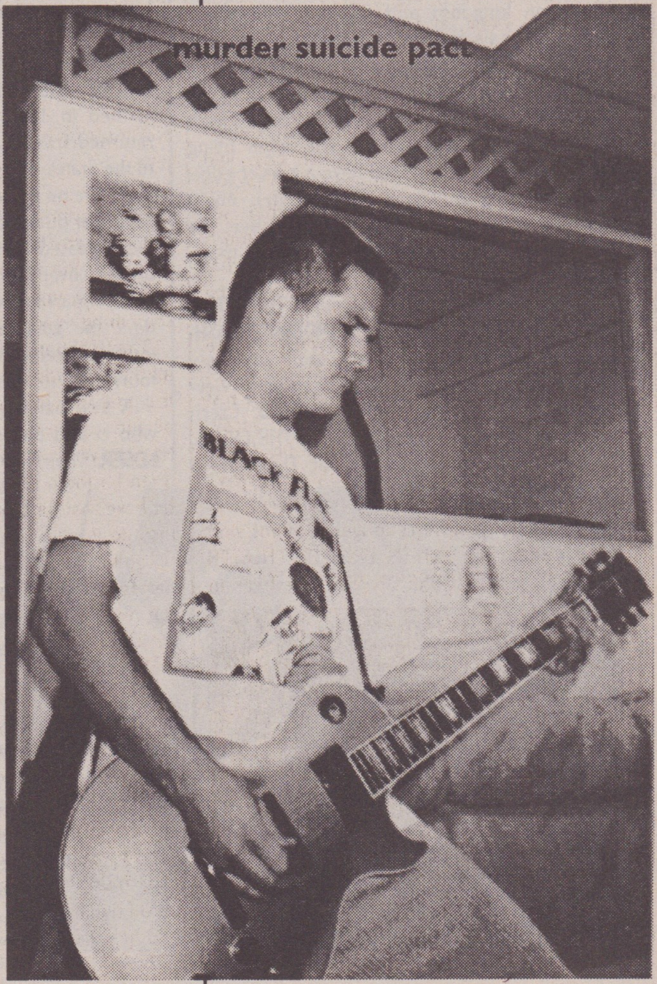
There are two 'clubs' that bands tend to play at. the **MELTING POT**. and the **INFERNO**. The Inferno has a better sound system. but no alcohol license. That can sometimes really affect an outcome of a gig. sad to say. But both places are ones where any person can set up a show. There is also this place that the girl from SHAKESPACE runs which I really don't know much about. It isn't a club. or a hangout though. To set up gigs contact either myself. or Judas from STATIONS.

Zines: there really aren't any anymore. I do one somewhat regularly. It is called **NoIntros**. I try to put it out once every several months. It is short with lots of record reviews and info like that. Also: Judas from STATIONS does a zine called **Bloodpaste** with other reviews. and some interviews with bands that have come through here.

There are several web sites about Roanoke though. My buddy. Bob. is doing one centered on the bands. info. pix of friends and bands. and record reviews. It is at http://www.geocities.com/SunsetStrip/Pit/4656/BEBweb.htm. Then there is a Roanoke skinhead site with pix and record reviews at http://www.geocities.com/SunsetStrip/Disco/5484/index.html.

If you are looking to come through this area then contact me and I will see what I can do. Matt O (the JANE DOZ. JOHNNY BOY. and NoIntros): 5208 Orchard Hill Dr./ Roanoke VA 24019/ 540-977-1980. STATIONS: c/o Judas PO Box 2583 Rke. VA 24010/ 540-224-1130. IDI AMIN. KOJAK: PO Box 1982 Rke. VA 24009. FALLING JOHN: c/o Jason Wills/ PO Box 7561 Rke. VA 24019. JOHNNY BOY: c/o Dave F./ 1831 Bluemont Ave. Rke. VA 24015. RETARDS. PISS ANTS: 1021 Bullitt Ave. SE Roanoke. VA 24012. TOXIC SHOCK. DIRTY DISH WATER AND THE MAFIA BITCHES: c/o Greg Meador. TRANSFERS: 4359 Garst Mill Road NºC Roanoke. VA 24018.

continued! →



jane dóz

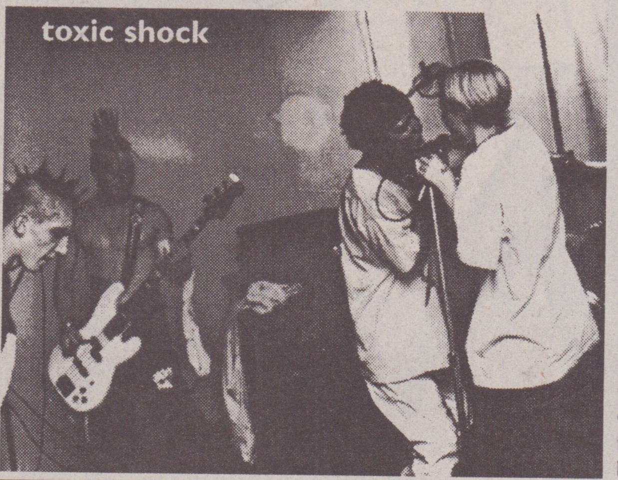
NEPAL AND BURMA

Rock has a long history history in Nepal. dating back to the 70's when hippies invaded the Himalayan kingdom and brought their music along. The main feature of the local scene is the conviction of local rock musicians that the local audience doesn't like hard or fast stuff but goes for the limpy soft rock and pop. and bathes itself in Indian film music culture. The result being that most bands who would have a harder edge. when releasing an album (tapes only). might have one or two hard or fast/heavy numbers. the rest being soupy love songs or boring mainstream rock.

In this style. typically we can name **THE CRISIS** (who will have a split 7" with **INDIAN THRASHERS MILLENNIUM)** released soon on View Beyond Records in the Czech Republic: View Beyond. PO Box 26. 34901 Stribro. Czech Republic). You can contact them at: THE CRISIS. PO Box 4106. Kathmandu. Nepal. They have a tape out. as do all the following bands who play the same kind of mixed styles: **DR. PILOTS** (2 albums: "Dooshi" and "Oh Mayalu": c/o Alfa Sound Studio. PO Box 2752. Kathmandu. Nepal). **BANNED** ("Censored"). **PAROMANIA** (more on the metal edge). **SCABBARD** ("Hamro Bhabisya"). **FACET** ("Grenades In Grave"). **ROCK KIDS. THE NIGHTMARE. DEEPAK BAJRACHARYA** (Deepak Bajracharya. Bhinche Bahal. Ward No. 7. Lalitpur. Nepal). **CHARISMA** (metal. German-Nepali project. contact PO Box 4668. Kathmandu. Nepal). and **COBWEB**. Many of these bands are featured on local comp tapes and CDs. **NEWABEATLES** released an album of Beatles covers in Newari language (the local language of Kathmandu valley).

One of the first bands to play punk was **JHILKE AND THE ROCKERS.** The band was formed in 1996 by Manis. a Nepali guy who returned from Australia. but later he emigrated to the States. and the band split. As far as I know. there are no recordings left of the band. Another historical punk band is **NEWAZ**. But by the time they released their only album (with circled A's on the cover!). the punk influences had mostly gone (apart from one or two songs). and nowadays. the guys can be heard playing blues to tourist audiences in Thamel bars. the Kathmandu tourist ghetto. Grown up?

A new band with good punk influences. but who is also playing alternative. etc. is **ROBIN & LOSER**. Their first album should be out by the time you read these lines. and they play every Friday night at the Bamboo Club in Thamel. just up the street from the Krua Thai restaurant and Hotel Iceland. You can contact them at: rajen@mos.com.np.

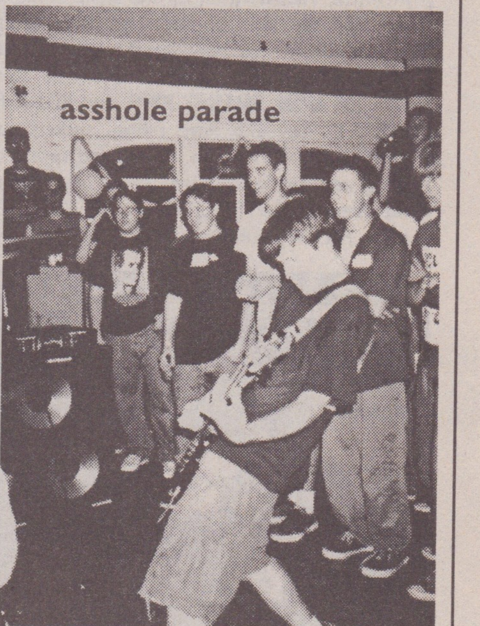

toxic shock

Now there's a true punk rock band in Kathmandu. and they're called **INSIDE TWO STUPID TRIANGLES** (a reference to the flag of Nepal). The band is more like a collective. an open practice space where friends come and go. but they are full of ideas! They're going to release a 7" on my own Tien An Men 89 records in January 2000. They need support and contacts with punks worldwide! Write them. or send demos. etc to: Saroj Shrestha. c/o SM Trading Centre. PO Box 4782. Kathmandu. Nepal. (address your letters to Sushil Manandhar). or by email: monaj@offset.wlink.com.np.

There are no fanzines in Nepal. and the only places to play are the bars in the tourist area. but they usually ask bands to play blues or mainstream covers... no place for punks. On the political side. Nepal is a constitutional monarchy. but the young democracy is threatened by widespread corruption and poverty. and Maoist guerrillas of the CPN (M) are gaining ground against police/army forces in the southern areas. Thanks for reading this. Luk Haas. 28 rue de Soultz. 67100 Strasbourg. France.

Rock'n'roll in Burma has a long tradition (not unlike the Filipino way) of copying popular Western songs. but adapting Burmese lyrics to them (officially the government only allows music with Myanmar lyrics to be played publicly). The most popular bands are **IRON CROSS. EMPEROR. THE ACES. THE WILD ONES.** and **JUKE BOX**. But bands in Myanmar have the particularity that. in order to survive financially they have to play as studio musicians to any pop/love song singer that is requesting a backup band. So. many bands don't have a regular vocalist (except **EMPEROR.** with Zaw Win Htut). but have dozens of albums out. with as many people doing the vocals. These albums might be cover versions of Western stuff or original compositions. Myanmar military junta requests that the bands first submit texts to the Censorship Office for approval. Then. after recording the demo. it has to be submitted a second time for checking. Only after these two controls is the music then allowed to be published.

EMPEROR (metal) will have a song on the forthcoming first Asian metal comp CD to be


asshole parade

pissants

released by Darbouka (Darbouka Records. c/o Fred Brahim. 17 rue de la Foret. 67340 Menchhoffen. France). They have several CDs and tapes out (c/o Zaw Win Htut. No. 9 Nawaday Lane. Kaba Aye Pagoda Road. Mayangon. Yangon. Myanmar).

Recently. bands have emerged which are playing more interesting styles: **GHOST RIDER** was the first band in Burma to play punk rock. They have 2 albums out (on tape) with their vocalist Myo Myo (and a few albums as back-up band with other singers. but these are not punk). Not all their songs on these albums are punk. but most are. Contact: Myo Myo. No. 44 Pyi Road. 6 1/2 Mile. Yangon. Myanmar.

QUERY QUERY are teenage punks and they recorded an album. but their company went bankrupt and the album was never really released and is impossible to find. I was unable to locate the band during my stay there.

THE ANTS are a band from Taungyi. and released the first alternative album in Burma. It contains at least one good punk song sung by Herry Lin. You can contact their producer: Myo Swe Than. c/o Phoenix Graphic Studio. 220 40th Street (Mid). Yangon. Myanmar.

LUCIFER is the first band in Myanmar to play thrash. They have an album out. Contact: Htin Lynn Kyaw. c/o Spanky Music Productions. No. 259 35th Street. K.T.D.A.. Yangon. Myanmar.

Politics has been totally taboo in Myanmar since 1990. so when contacting the aforementioned people. don't ask or mention anything about the local situation (but you should familiarize yourself at your local library). You wouldn't want to be responsible for sending someone for years to a labor camp or prison-factory. Because of this you'll understand that lyrics of local bands are very neutral. and deal with love. life. etc... If you write to bands in order to get their material. send something in trade. Never send cash to Myanmar: first. it would never reach its destination. and most importantly. Myanmar citizens are not allowed to be in possession of foreign currencies.

The internet is forbidden in Myanmar. so bands don't have email. The first compilation 7" of Myanmar punk will be released on Tian An Men 89 records in January 2000. It will include the best of GHOST RIDER. THE ANTS and hopefully. QUERY QUERY. Support Myanmar rock'n'roll! Luk Haas. 28 rue de Soultz. 67100 Strasbourg. France.

Ah. the ever-changing punk rock scene of Florida. Bands and venues come and go on an almost daily basis. Here's my state of the scene address. as I see things. on this. the first day of November. 1998. (All contact info is at the end of the report.)

Inconsistent venues have always been one of Florida's major drawbacks. The St. Petersburg area lost a good one in September when Song X. an indy music shop with a giant loft. closed it's doors for good. Area bands like **THE SCAMS, SCROTUM GRINDER, HANKSHAW, END OF THE CENTURY PARTY** and **COMBAT WOUNDED VETERAN** all paid their dues there. Touring bands like ANTI-FLAG and the UNSEEN wowed the locals. Shows were usually packed. but lack of support for the store is what did them in. The lesson to be learned is support the scene or lose it.

The only other place to play in the St. Petersburg area is The State Theatre. but unless you can pack them in like AGNOSTIC FRONT and the SUBHUMANS did recently. you probably won't get booked. Even when FANG played the State Theatre in March. only a few hardy old schoolers showed up.

Fortunately new venues are cropping up. Heros' Life is a new record store in Sarasota that's doing shows. And The **Pizza Nook** is a restaurant in Valrico. a suburb of Tampa. that is putting on shows on a regular basis. Nook shows are always packed and are always a lot of fun. The crowds tend to be young. but quite energetic and supportive. Kids usually watch all of the bands play and go nuts the whole time. regardless of the band's style or musical competence! **SHUTDOWN, SHAI HALUD** and Italy's legendary RAW POWER

stations

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have all played the Nook. If it's good enough for them. it should be good enough for you! To get booked at the Pizza Nook. call me and I'll try to get you set up.

I'm going to start doing free Sunday afternoon shows in the storage area of the Sound Idea store in Brandon. There are a lot of enthusiastic young bands in the Brandon area. but they have little reason to exist without a place to play. I'd like these gratis matinees to be a showcase for the budding area scene. Like I said. these shows are going to be free. so touring bands probably won't want to play. To get booked. call Sound Idea or pop in during business hours.

Up in Gainesville. the Hardback Cafe is still doing shows. ALL. PLAID RETINA. 23 MORE MINUTES. MELVINS. CHRIST ON A CRUTCH. CAPITALIST CASUALTIES. HELLNATION. AVAIL and about a million other touring and local bands have played there over the years. The walls lined with books are gone. but other than that. it's pretty much the same as ever.

Down in South Florida. Bob Slade is still promoting shows at Church Hill's in Miami and still doing his radio show on WLRN.

Julio and Mike from the band **DISNEY VIOLENCE** and the Open Wound record label are putting on gigs in a trashy warehouse near the Miami International Airport. LOS CRUDOS and DROPDEAD played there over the summer. What a cool venue and what great crowds.

Billy Regar. an old Brandon area dude. is now living in Daytona Beach and putting on shows. Billy says the Daytona scene is young and full of promise. And it's a great place for skating.

So much for venues. Let's talk about bands. Miami's DISNEY VIOLENCE has been getting some attention lately from their appearance on the recent Slap A Ham comp. I caught them in July and liked them a lot. I think singer Julio said a record is in the works. Julio is also putting out an LP compilation on his label. Open Wound. and still needs bands.

SCROTUM GRINDER and COMBAT WOUNDED VETERAN just finished new songs for a split 7" on my label. Burrito Records. It should be out in January 1999. CWV is quite the prolific band. with a new 7" out on Schematics Records. a billion comp appearances and a possible LP in the making for 625 Records. It's amazing that they get anything done at all. considering that their drummer lives in New York and only gets to practice with the other members a few times a year.

Lots of Tampa-area bands had to break up or shuffle line-ups in August. when B. one of the only decent drummers in the area. moved to Berkeley to major in Communist Philosophy at UC. B played in **END OF THE CENTURY PARTY, WATERMARK 6000, ICE PICK, ON EDGE and MURDER-SUICIDE PACT.**

END OF THE CENTURY PARTY played its last show in August at Song X. Later that night. B filled in on drums for South Carolina's IN/HUMANITY. There wasn't a dry eye in the house. as he stripped naked and took the drum throne for the last time. EOTCP was great to watch. I've
shot many rolls of film on those guys.

B also played drums in MURDER-SUICIDE PACT. but MSP has vowed to find an adequate replacement for him. MSP also features dudes from FAILURE FACE. EBS and SLAP OF REALITY. The MSP LP/CD came out on Burrito Records in July. A four-song 7" should be out on Burrito by December.

Gainesville's ASSHOLE PARADE is probably the most talked about band in the state right now. with four records. a couple of tours and lots of compilation tracks under their belt. Fast. furious and funny as hell. Man. I love to see these guys play. STIKKY. INFEST and SEPTIC DEATH all rolled into one.

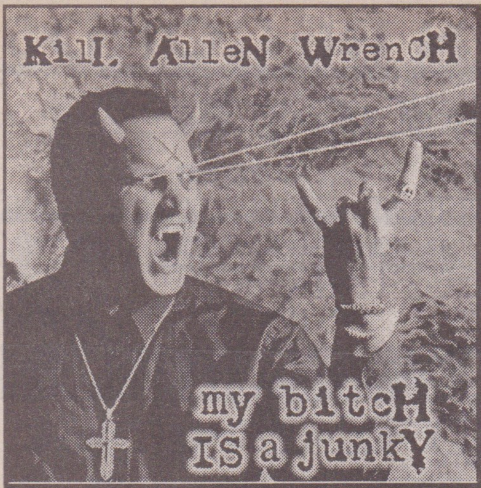
Supposedly PALATKA broke up. They had quite a following in their brief existence. They even made it to Europe with IN/HUMANITY.

THE PINK LINCOLNS broke up after about a decade of rocking around the state. For what it's worth. I think their last LP. "Pure Swank." on Stiff Pole Records is the best thing they ever did. Check that one out. PINK LINCOLNS singer Chris Barrows has a new band with a CD coming out on Stiff Pole. Sorry. I can't remember the name of the group. Kevin. the bassist has a new band with Sammy. the guitarist from DOWN BY LAW. called PSEUDO HEROES. I haven't seen them yet.

And. of course. NO FRAUD is still around. If you have a hot Florida scoop. let me know and I'll run it in the next report. Thanks. Bob Suren.

Contact Info: Asshole Parade: PO Box 14344/ Gainesville. FL 32604.
Church Hill's: Miami/ (305) 757-1807
DISNEY VIOLENCE: Open Wound Records/ Julio/ 10367 SW 4th St №3/ Miami. FL 33174.
Hardback Cafe: Gainesville (352) 372-6248
Hero's Life: Sarasota (941) 359-2731
No Fraud: 475 Fox Glove Rd./ Venice. FL 34293
Billy Regar: Daytona Beach billyclub@mailcity.com
SCROTUM GRINDER/HANKSHAW: Milton/ Tampa (813) 237-2004
State Theatre: No Clubs/ St. Petersburg (941) 921-7271
Bob Suren/Sound Idea/ Burrito Records/ MURDER-SUICIDE PACT: Brandon (813) 653-2550.

johnny boy



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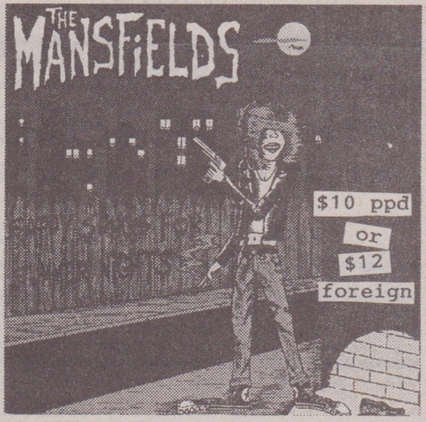

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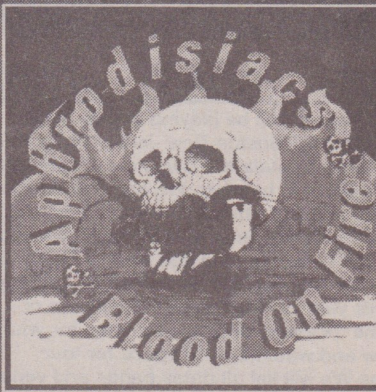

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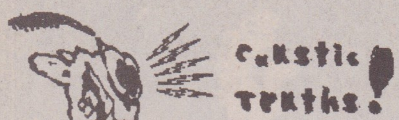

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MAXIMUMROCKNROLL NEWS

GOVERNMENT WAGES WAR ON WOMEN

The government of Afghanistan is waging a war upon women. The situation is getting so bad that one person in an editorial of the Times compared the treatment of women there to the treatment of Jews in pre-holocaust Poland. Since the Taliban took power in 1996, women have had to wear burqua and have been beaten and stoned in public for not having the proper attire, even if this means simply not having the mesh covering the front of their eyes. One woman was beaten to DEATH by an angry mob of fundamentalists for accidentally exposing her arm while she was driving. Another was stoned to death for trying to leave the country with a man that was not a relative. Women are not allowed to work or even go out in public without a male relative; professional women such as professors, translators, doctors, lawyers, artists and writers have been forced from their jobs and stuffed into their homes, so that depression is becoming so widespread that it has reached emergency levels.

There is no way in such an extreme Islamic society to know the suicide rate with certainty, but relief workers are estimating that the suicide rate among women, who cannot find proper medication and treatment for severe depression and would rather take their lives than live in such conditions, has increased significantly. Homes where a woman is present must have their windows painted so that she can never be seen by outsiders. They must wear silent shoes so that they are never heard. Women live in fear of their lives for the slightest misbehavior. Because they cannot work, those without male relatives or husbands are either starving to death or begging on the street, even if they hold Ph.Ds.

There are almost no medical facilities available for women, and relief workers, in protest, have mostly left the country, taking medicine and psychologists and other things necessary to treat the skyrocketing level of depression among women. At one of the rare hospitals for women, a reporter found nearly lifeless bodies lying motionless on top of beds, wrapped in their burqua, unwilling to speak, eat or do anything, but are slowly wasting away. Others have gone mad and were seen crouched in corners, perpetually rocking or crying, most of them in fear. One doctor is considering, when what little medication that is left finally runs out, leaving these women in front of the president's residence as a form of peaceful protest.

It is at the point where the term 'human rights violations' have become an understatement. Husbands have the power of life and death over their women relatives, especially their wives, but an angry mob has just as much right to stone or beat a woman, often to death, for exposing an inch of flesh or offending them in the slightest way. Women enjoyed relative freedom, to work, dress generally as they wanted, and drive and appear in public alone until only 1996 -- the rapidity of this transition is the main reason for the depression and suicide; women who were once educators or doctors or simply used to basic human freedoms are now severely restricted and treated as subhuman in the name of right-wing fundamentalist Islam. It is not their tradition or 'culture', but is alien to them, and it is extreme even for those cultures where fundamentalism is the rule.

Continued On Page Five

THE BRANDON TEENA STORY

Recently I attended a showing of a documentary at the UC Theatre in Berkeley, California called "The Brandon Teena Story". I was very impressed with the film and the way the film makers handled their subject matter, but at the same time I was disturbed by the idea that stories like this one go unheard and unreported for the most part in this country. When subjects like Brandon Teena are addressed, they are often done so in a sensationalistic way that does less to inform that it does to entertain the exact same people it pretends to be critical of.

I want to encourage readers of MRR to see this independent film if they get a chance. Unfortunately I am pretty sure that the distributors will have trouble booking this film in many parts of this country, so I wanted to relate a bit of the story to you via this month's news section. All attempts to write a synapsis of the film failed for the simple fact that this is a documentary and the best way to summarize a documentary is by giving you an actual news report of the event that led up to the film. The following is one of the last reports filed on the subject.

Brandon Teena Murderer Sentenced

(February 21, 1996, Falls City, Nebraska)

John Lotter, convicted of 3 counts of 1st degree murder for the deaths of Brandon Teena, Lisa Lambert, and Philip DeVine was sentenced to death this morning in Falls City, NE's county courthouse. Lotter's accomplice, Marvin Thomas Nissen, cut a deal for life in prison in exchange for testifying against Lotter. The victims' families feel that the sentence is appropriate. Brandon Teena, whose birth name was Teena Brandon, was originally from Lincoln, Nebraska, and moved to nearby Humboldt in 1993, shortly after beginning to live full-time as a man in preparation for an eventual sex-change surgery. Brandon passed easily as a man in Humboldt, but was discovered to be biologically and legally female by local police who arrested him on a misdemeanor check forgery charge two weeks prior to his slaying. Police then publicly released this information to the local newspaper, the Falls City Journal. One week later, on Christmas Day 1993, Brandon was raped and assaulted at a Christmas party by two men, whom he identified to local police as Nissen and Lotter, despite the fact that they had threatened to kill him if he reported the incident to the police.

However, charges of rape and assault were not filed against Nissen and Lotter until after Brandon's slaying despite the fact that his sister Tammy Brandon had called Richardson County sheriff Charles B. Laux four days before the slaying to ask why Lotter and Nissen had not been arrested even though Brandon had identified them as his attackers. According to Tammy Brandon, Sheriff Laux had responded to her inquiry by telling her that "he didn't need [her] to be doing his work." Laux, who has also been quoted as stating of Brandon that "you can call it *it* as far as I'm concerned" has claimed that he had been "pursuing" the rape charges at the time of Brandon's death.

Continued On Page Two

MAXIMUMROCKNROLL

Guatemalan Communities Threatened By Oil Exploration

Nearly 200 families in the Guatemalan communities of Carmelita and Uaxactun will be endangered if oil companies are allowed to explore for oil in the 1.5 million hectare Maya Biosphere Reserve, one of the last remaining intact rain forests in the country.

The Maya Biosphere Reserve is an important biological corridor linking Guatemala to Mexico and is home to crocodiles, dermatemys turtles, jaguars, tapirs and red macaws. In addition some 10,000 Mayan archaeological sites are located in the area.

The Guatemalan government opened up the Reserve, which lies in the Peten region of the eastern part of the country, in mid-July 1998 for new oil exploration without prior knowledge or consent from the communities living in the area.

The companies drilling for oil in this region include: Basic Resources, a subsidiary of the Union Pacific of the United States, Compania General de Combustibles of Argentina, Natural Gas Petroleum and Gas Ramrod of Canada and Petrolera del Atlantico of Guatemala.

The government is planning to set up military camps in both Carmelita and Uaxactun on the pretext of combating drug trafficking and illegal immigration even though both of these towns are 80 kilometers (50 miles) away from the Guatemala-Mexico border. This move by the military violates the spirit and the letter of the 1996 Peace Accords, which required the army to reduce its role in the country and to concentrate on protecting Guatemala's external borders.

Carmelita and Uaxactun community members opposed the project after learning from communities in Costa Rica, Ecuador, Guatemala and Mexico how oil drilling has impacted their culture and environment at a hearing in late January. The hearing was organized by Oilwatch Mesoamerica, a community organization set up to support communities in oil development frontiers.

Community members watched videos of the impact of oil drilling in Ecuador. They also met with activists from Ecuador and Talmanca in Costa Rica who described how oil drilling changed their culture by bringing in alcohol and violence. Others described how investigations in Tabasco, Mexico, showed higher rates of blood cancer in children living next to oil wells, presence of heavy metals in beans and corn grown near petroleum activities.

"In a few years, the oil companies could destroy the forest that we're counting on to feed our families," said one woman from the community of Uaxactun.

So far the government and the companies have canceled two proposed meetings and scheduled a third at a military base two hours from Uaxactun for February 26. Oilwatch has not been invited to the meeting.

SOURCES: "U.S. and Argentina Oil Companies Threaten Environmental Degradation in Guatemalan Communities" Oilwatch Mesoamerica Press.

Brandon Teena Continued From Page One

During preliminary hearings, Sheriff's deputies testified that they were convinced that Lotter and Nissen had committed the rape and sexual assault, but had been directed by Sheriff Laux not to arrest them. Laux was defeated in his bid for reelection as Sheriff in November 1994.

Local authorities have denied that their outing of Brandon in any way contributed to his killers' motives, and have declined to classify it as a hate crime. However, Lotter's sister has confirmed that both Lotter and Nissen were enraged after learning that Brandon was anatomically female, but had been living as a man and was even dating a local woman, Lana Tisdale. Witnesses for the prosecution at Thomas Nissen's trial testified that both Nissen and Lotter were enraged at and resentful of Brandon after learning that he was anatomically female but had been living as a man. Testimony during that trial also revealed that the Sheriff's office had interviewed dozens of people and prepared an extensive report on Brandon's rape and sexual assault during the week between the rape and the murder. After learning Brandon had reported the rape, Lotter and Nissen coldly and calculatingly plotted and searched Brandon out for an entire week to kill him. They drove to Lincoln (2 hours from Falls City) looking for him. They carried rope and a hatchet in their car, along with a change of clothes for each of them, because of the blood splattering they anticipated. When they finally found Brandon at the farmhouse, he was hiding under a blanket - totally defenseless. After killing Brandon, they allowed Lisa Lambert to put her baby in a crib before they shot and killed her. Philip DeVine was pleading for his life when they put the gun to his head and killed him.

John Lotter plead not guilty to involvement in the murders, claiming that although he was with Nissen on the night they were committed, that he was outside asleep in the car while Nissen was committing the murders. Lotter's attorney stated in his opening arguments on 15 May that all of the evidence linking Lotter to the murders was circumstantial, and sought to prevent Nissen from testifying against him.

Leslie Feinberg, along with the New York City Gay and Lesbian Anti-Violence Project has called upon the United States Justice Department to investigate possible violations of Brandon's civil rights by local authorities due to their failure to arrest Nissen and Lotter prior to Brandon's death. "It's fair to ask if Brandon Teena would still be alive today if authorities and the local newspaper had not forcibly outed him after he had successfully passed as a male in a small town," Feinberg stated.

(Reporting from Davina Anne Gabriel, Janeway)

MAXIMUMRNR@MINDSPRING.COM
ATTENTION: JAY UNIDOS

CALENDAR

THE 1999 ASYLUM GATHERING

It will take place on June 11th through 15th in the wilds of Cascadia just south of Eugene, OR (USA). Five days of friends, music, politics, fun. It is loosely defined as an eco-punk/hc/anarchist convergence with a radical environmentalist slant. Come out for a short week of info/skill sharing, discussion, workshops, networking and a variety of outdoor activities (camping, hiking, swimming, mooning Amtrak, etc.). There will also be daily rides to and from a local Earth First! tree sit. We are still in need of bands who want to play as well as people to lead workshops and spoken word performances. Please help spread this message. Contact us if you are interested in participating. Suspect27@hotmail.com or send a s.a.s.e. to ANTIPATHY/P.O. BOX 11703/Eugene, OR 97440. We'll keep you updated. See you in June!!!

SPONSORED BY INDIGENOUS ENVIRONMENTAL NETWORK

10TH ANNUAL PROTECTING MOTHER EARTH CONFERENCE

JUNE 10, 11, 12, 13, 1999

To be held at: National Indian Youth Leadership Project's "Sacred Camp" [next to the sacred Mt. Taylor] located near the Acoma Pueblo and the Laguna Pueblo Indian reservations in New Mexico, USA (located off Interstate Highway 40, west of Albuquerque - signs will be posted and maps available soon)

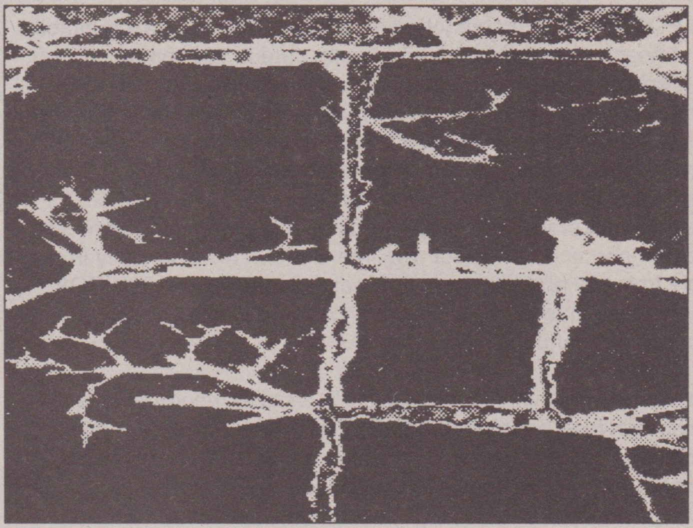
Hosted by: Dine' CARE, a Navajo reservation community-based organization with support of Acoma-Laguna Coalition for a Safe Environment The focus will be on uranium issues affecting Indigenous Peoples and their Tribes. Indigenous Peoples from throughout North America, the Americas and internationally will be invited such as the Aboriginal Peoples from Australia dealing with the Jabiluka mine. Radiation victim compensation initiatives, cleanup of abandoned mines, new uranium developments on Indigenous lands, health issues, impacts to the plants, animals and biodiversity, and rights of Indigenous Peoples to live in a safe and healthy environment are some topics to be discussed. For more information: Charlotte Caldwell, Indigenous Environmental Network, PO Box 485, Bemidji, MN 56619 USA. Ph (218) 751-4967 Fax (218) 751-0561. caldwell@northern-net.com. ien@igc.apc.org [main office e-mail]

THE LEONARD PELTIER ORGANIZING CONFERENCE

Sponsored by the Leonard Peltier Defense Committee
June 25, 26, and 27, 1999
Lawrence, Kansas

WHY AN ORGANIZING CONFERENCE?

Leonard Peltier has been in prison for 23 years. Over the years amazing accomplishments have been made which have helped to educate many about his case, expose his innocence, build support, and to most importantly, keep him alive. But, astonishingly, we have not yet gained his freedom. Twenty-three years is a long time and over the years activity around his case has fallen and risen. The government has shown us that they in no way intend to simply do the right thing and let Leonard out. It is obvious that at this point we need to be better organized and dedicated to his freedom (which stands for our own freedom) which can only be obtained by a massive collective effort of the people. Now is a time for unity. Over the years people have had many ideas and strategies on how Leonard's freedom could be obtained. Often times conflicts arise as to what kind of activity is appropriate. All strategies that we plan must be known and okayed by Leonard and we must all work on the same page. We feel that we must encourage everyone to do what they do best and we must work on every possible level simultaneously--from grass roots to lobbying to legal strategies. We want everyone who attends this conference to go home better



prepared to organize with a feeling of renewed dedication and unity.

For a Registration
Form Send a S.A. S. E. to:
LEONARD PELTIER DEFENSE COMMITTEE
PO Box 583 • Lawrence, KS 66044 • 785-842-5774 <
lpdc@idir.net >
http://members.xoom.com/freepeltier/index.html

OLD BARN PUNK FEST 1999

In Jim Falls, WI, August 6, 7, & 8!! Contact: Mandy c/o PO BOX 8722, Minneapolis, MN 55408. (612)824-3344)

MAXIMUMROCKNROLL

Rebuttal of "Statement From the Federal Bureau of Prisons Regarding the Current Status of Inmate Leonard Peltier." (read and approved by Leonard Peltier)

Statement From the Federal Bureau of Prisons Regarding the Current Status of Inmate Leonard Peltier (89637-132) (Inmate Peltier has given his consent to release the following information)

(LPDC) While Leonard Peltier has consented to have information regarding his medical status released to the public, he by no means agrees with this information or contends that it is accurate.

The Federal Bureau of Prisons is receiving many inquiries regarding the health and well-being of inmate Leonard Peltier, Register Number 89637-132. This informational release is being provided to all concerned parties regarding the medical status of inmate Peltier. (LPDC) keep up the good work!

As with all inmates, it is the health care mission of the Federal Bureau of Prisons to provide necessary medical, dental, and mental health services to inmates by professional staff, consistent with acceptable community standards.

(LPDC) There are concrete differences in the legal accountability of health care in prisons and health care in the community, not to mention the reality that prisoners overwhelmingly, are denied proper medical care and are often denied any medical attention at all. This was given substantial attention in Amnesty International's recent report on human rights in the U.S. Prison medical staff are not at all accountable, legally or otherwise, for medical mal-practice or neglect unless a prisoner can prove that the mal-practice or neglect was intentional. This is virtually impossible to prove and should not be necessary if indeed The BOP has a mission to provide services "consistent with acceptable community standards."

A thorough review of inmate Peltier's medical record reveals he is being provided appropriate medical attention addressing both his medical complaints and his medical condition. A medical assessment at the U.S. Medical Center for Federal Prisoners in Springfield, Missouri, in 1996, revealed inmate Peltier suffers from ankylosis of the jaw, a condition in which he has stiffening of his mandibular joint which prohibits him from properly opening or closing his mouth.

(LPDC) Leonard is able to see regular prison medical staff (who are not expert in this particular field) at Leavenworth. If Leonard wanted, he could be transferred to Springfield for further surgery on his jaw. Of course Leonard is refusing this as any of us in the "community" would if we were to undergo two unsuccessful surgeries, the latter one being near fatal and resulting in the condition of his jaw being far worse than it was prior to the surgery.

In February, 1996, inmate Peltier underwent extensive surgery to enable him to open and close his mouth. Following this initial surgery, inmate Peltier was seen on 10 subsequent occasions for manipulation to maintain proper movement of the mandibular joint. Additionally, inmate Peltier received physical therapy twice a day for two months which included the issuance and instruction on the proper use of a dental device to perform personal therapy.

(LPDC) This surgery was unsuccessful which is the reason Leonard had to undergo another surgery in May as explained in the next paragraph.

In May, 1996, inmate Peltier had another surgical procedure in which good opening and closing of the mandible was re-established. This was followed by low-dose radiation to reduce the risk of recurrent abnormal bone formation.

(LPDC) After this surgery Leonard was put in the "hole" which was filthy and infested with cockroaches and ants. Leonard's legal assistant was able to visit him at the time and she was shocked at Leonard's appearance. She said he was very sick, his face was swollen beyond recognition, and he was in torturous pain. "Good opening and closing of the mandible" was NOT reestablished as his current medical condition demonstrates. Radiation is occasionally used to prevent abnormal bone growth, however we do not know if it was necessary in Leonard's case as it weakened his already frail condition. We cannot currently give a scientific account as to what exactly went wrong with the surgery because 1. The operative reports were not released with the rest of Leonard's medical records 2. Leonard has not yet had a chance to get an independent opinion from a specialist outside of the Springfield Medical Facility.

In October, 1996, inmate Peltier returned to the U.S. Medical Center for Federal Prisoners in Springfield, Missouri, for the removal of dental arch bars. He then refused further surgical corrections of his jaw although he was advised that the surgery would improve his ability to chew food; as well as receive proper dental care.

(LPDC) This statement implies or rather misstates that the prior surgeries were somehow successful and that it is normal procedure for Leonard's condition to require three surgeries. It also implies that he was simply unreasonable and denied further treatment. They forget to mention that one of the plastic joints that they put into his jaw had fallen out and the wires were protruding through the inside of his cheek. They also neglect to mention that the mobility of his jaw had severely decreased rather than

CONTINUED ON PAGE FIVE

FREE LEONARD PELTIER!

War On Women - Continued From Page One

Besides, if we could excuse everything on cultural grounds, then we should not be appalled that the Carthaginians sacrificed their infant children, that little girls are circumcised in parts of Africa, that blacks in the deep south in the 1930's were lynched, prohibited from voting and forced to submit to unjust Jim Crow laws.

Everyone has a right to a tolerable human existence, even if they are women in a Muslim country in a part of the world that Americans do not understand. If we can threaten military force in Kosovo in the name of human rights for the sake of ethnic Albanians, Americans can certainly express peaceful outrage at the oppression, murder and injustice committed against women by the Taliban.

Written By Melissa Buckheit

Save Lucy Parsons Center!

From the spring of 1997 to the early summer of 1998, all of us at the Lucy Parsons Center waged a long and embittered struggle against the demolition of our building and planned gentrification of our surrounding community (Central Square) by greedy developers. Not willing to go quietly, the Lucy Parsons Center served as a focal point for a grassroots campaign against the demolition that obtained thousands of signatures on petitions, mobilized hundreds of people to appear and testify at public hearings on the gentrification project, coordinated numerous lively protests, and sued the city for violating open meeting and zoning laws, and disregarding community concerns and evidence that the project would result in serious dislocation and harm to the neighborhood. Well, as it goes in the capitalist world, we were eventually defeated, evicted, and our building was demolished.

Since last June, the Lucy Parsons Center has been operating out of a small room in Somerville, with the promise from our landlord that this was temporary while he vacated a more prominent space next door to this location for us. We never got our space that was promised to us, and have had to make due with the "temporary" space for the last 10 months. This space is nearly invisible from the street, has no windows, and we have been unable to do much of anything outside of selling books and magazines (there is no room for events, movie nights, lectures, groups to meet, etc.). In the past six months, we have been muscled out of every space that we have tried to move into. In the past week, we have been also told by our current landlord that we have until April 1st to vacate our current location, most likely resulting in us putting everything in storage (not exactly the most effective placement to agitate for revolution!). A second eviction in less than a year! The popular sentiment amongst the collective is that until we find a permanent space, the landlord can fuck himself, cause we are not leaving without a court order. Hopefully we can find a new space before it gets too ugly, until then I will keep people updated to our situation.

MARK - Lucy Parsons Center Collective

>>>>>>>>>Peltier Continued>>>>>>>>>

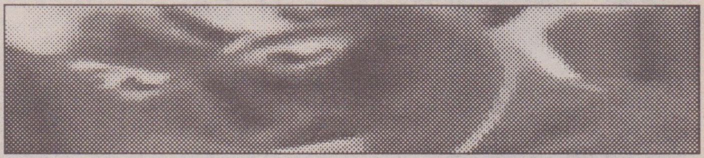
increased and the pain was excruciating. Also, different Springfield Medical Facility doctors at this time were giving Leonard contradicting opinions as to what should be done with his jaw next and how they should have treated it in the first place. He was again immediately housed in the "hole" upon arrival to Springfield. Leonard needs and wants surgery on his jaw. He just wants it to be done in a safe environment by qualified people. He does not want to be housed in the "hole".

In July, 1998, inmate Peltier refused a transfer from the U.S. Penitentiary in Leavenworth, Kansas, to the U.S. Medical Center for Federal Prisoners in Springfield, Missouri, for further medical treatment in a correctional environment that was able to accommodate his needs better, and was commensurate with his high security classification.

(LPDC) This ambiguous statement does not explain what they mean by "was able to accommodate his needs better…" Better than what? This is the exact same facility that Leonard had been transferred to before. The prison refers to being able to "commensurate with his high security classification" assumingly to justify Leonard being kept in the "hole" while receiving "treatment". Leonard is normally housed in general population at Leavenworth and he has no record of violence against other prisoners or prison staff. No doctor in the "community" would approve of a patient being housed in unsanitary conditions while receiving medical treatment. And, of course Leonard refused to be transferred to Springfield. He would rather endure the pain he is in then go through the torture and fear he experienced at Springfield.

Inmate Peltier is currently being seen on a regular basis by institution healthcare providers for his medical needs. He is physically able to participate in institution programming and activities.

(LPDC)Sure, if you don't count eating. This whole statement has managed to avoid the issue at hand. What we, Leonard Peltier, and his supporters have requested is that Leonard Peltier be transferred to the Mayo Clinic for treatment. Dr. Keller at the Mayo Clinic is a maxilla facial specialist and he has agreed to treat Leonard. The Mayo Clinic is no different than Springfield in that it is a federally recognized facility for federal prisoners. Prisoners with equal and higher security levels than Leonard have been transferred there from Leavenworth Prison. The only difference between Springfield and Mayo is that the Mayo has proper facilities and specialists to treat Leonard's condition. There is no justifiable reason for Leonard not to be transferred there.



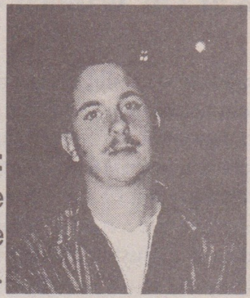
Beyond And Back

WHATS THE SCOOP ?

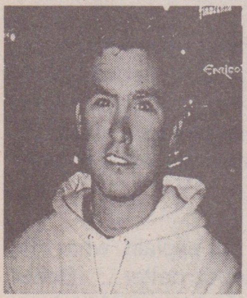
by Mundo

Today's question: : Baggy clothes. Fashion do or fashion don't?(Asked at a Bouncing Souls/Lagwagon show)

Melissa Clark: 22, Redwood City, CA:
A fashion do to a point, but falling down past your underwear is a definite don't.

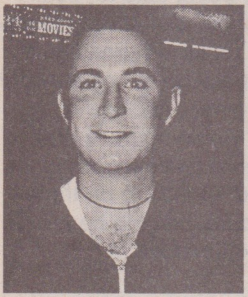


Daniel: 21, Stockton, CA:
Fashion do, because it's hip, it's the style and it's so damn comfortable brah.



Aaron: 25, Dillan, CO:
Real big baggy, don't.

Ayn: Age unknown, San Francisco, CA:
Don't, wouldn't and won't!



Jeff: 22, Keystone, CO:
Don't, saves on material and that's environmentally conscious.

Brendan: 24, San Francisco, CA:
I don't know. I like something comfortable. I don't like those kids who wear big ass things that they cut off. I'm looking for a comfortable medium.

Jude: 24, Berkeley, CA:
Definitely a fashion don't. Maybe ten years ago that was kind of cool, but it's definitely really shitty.

Bryan: 29, New York:
Really a fashion don't, but now I do kung-fu and so I have baggy clothes now. I look bad.

Lord Winship 15, Western Addition Represent!, CA:
A fashion can't!

Floyd: ?, San Francisco, CA:
If you're fat you've got limited fashion! Bottom line on the fashion, when you're fat, is that your butt crack shows and your belly will show when you lift your arms!

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mailing list: rebound@dog.com
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Rebound Records:

RR009 - Gods Reflex "Shifting" 7" $3 ppd.
RR007 - No Reply "Beneath The Manacles" CDep $5 ppd.
RR006 - No Reply/Stillwell split 7" $3 ppd.
RR005 - Stillwell "My Eyes Are Blue Again" 7" $3 ppd.
RR004 - Letterbombs/Rodmans split 7" $3 ppd.
RR003 - Dig Dug "Whoa, It's A Dig Dug" 7" $3 ppd.
RR002 - Gods Reflex/Rodmans split 7" $3 ppd.

Act Your Age! Records:

AYA06 - The Tie That Binds "Adding Machine" 7" $3.50 ppd.
AYA05 - Sore Loser "Is Out To Save The World" LP/CD $7/$9 ppd.
AYA04 - Jessica Six/Schrasj split 7" $3.50 ppd.
AYA03 - Dig Dug/Millhouse split 7" $3.50 ppd.
AYA01 - Act Your Age! 7" (Dig Dug, Sore Loser, Jill, Jessica Six)

Dosei Jidai Records:

DJ4 - Birds Over Buildings cassette $5.50 ppd.
DJ3 - V/A "Hello Nippon" 7" $3.50 ppd. (Navel. Moga the 5 Yen. Tami. Middisha
DJ2 - Cedar of Lebanon s/t 7" $3.50 ppd.
DJ1 - Sore Loser "It Only Hurts On The Inside" 7" $3.50 ppd.

Spotlight on Japan: (postage not included, see below)

Ann Beretta/Spraypaint split 7" $4
Blew/Boy Named Sue (ex-Walker) split 7" $4
Blew/Cards In Spokes split 7" $4
Cigaretteman "Hiding" 7" $4
Discount/Cigaretteman split 7" $3
Discount/My Winter Jane split 7" $4
Just One Day CD $8
Lovemen "Children Eat A Nightmare" CD $8
Lovemen/Eversor split 7" $4
Navel "Uneasy" CD $8
Navel/Skimmer split 7" $4
Rail/Wisher split 7" $4
Wall - A Silent Voice Wanders The Sea of Contadiciton CD $8
WaterCloset "Time Is Cool" CD $8

Checks/MO payable to Mike Gibson, not Rebound!

Other Labels stuff: (postage not included, see below)

Ann Beretta - Bitter Tongues CD $8
Blueprint s/t LP/CD $6/$7
Boy Sets Fire - In Chrysalis CD $8
Braid - First Day Back 7" $3
Braid - Frames & Canvas LP $6
Braid - I'm Afraid of Everything 7" $3
Braid/Burning Airlines split 7"/CD $4/$5
Braid/Corm split 7" $3
Braid/Pohgoh split 7" $3
Dillinger Four - Midwestern Songs of The Americas LP/CD $8/$10
Dillinger Four - More Songs About Girlfriends 7" $3
Discount - Love, Billy Cdep $6
Discount/As Friends Rust split 7"/CDep $4/$6 (IMPORT)
Discount/Crettins Puddle split CD $5 (IMPORT)
Discount/J Church split 7" $3
Fourth Grade Nothing - Jack Frost 7" $3
Funsize - Glad To See You're Not Dead CD $9
Gods Reflex - A Brief Lesson In Affection CD $8
Gods Reflex/Oblivion split 7" $3
Hankshaw - Everyday I Wish You Harm LP/CD $6/$7
Hankshaw - Nothing Personal LP/CD $7/$7
Hot Water Music - Finding The Rhythms LP/CD $6/$7
Hot Water Music - Fuel For The Hate Game LP/CD $6/$7
Hot Water Music/Clairmel split 8.5" $5
Hot Water Music/Six Going On Seven split 7" $3
Hot Water Music/Tomorrow split 11" $6
Hot Water Music - Flame Logo shirt $9 (Black w/ Silver, L or XL)
I Hate Myself - 10 song LP $5
I Hate Myself/Twelve Hour Turn split LP $6
Left For Dead - Splitting Heads CD $7 (discography + live)
My Pal Trigger - Lesson In Ancient History CD $6
My Pal Trigger - The Riverview Mentality 7" $3
Oblivion - Suckers From The Start CD $7
Oblivion - Super Savers Series CD $7 (both LP's on one CD)
Panthro UK United 13 - Sound of A Gun CD $7
Panthro UK United 13 s/t 7" $3
Radon - 28 LP $6
Small Brown Bike - ...and Don't Forget Me 7" $3
Sore Loser/Narcissistic freds split 7" $3
Strike Force Diablo CDEP $3
Strike Force Diablo/12 Hour Turn split 7" $3
The Tie That Binds - Slowly Sinking Under CD $8
V/A - ADD Zine w/ CD #6 $5 (The Tie That Binds, Discount, Ann Beretta, Funsize, At The Drive-In, Clairmel, Dillinger Four & more.)
V/A - Back To Donut CD $3 (Hot Water Music, Strike Force Diablo, I Hate Myself, Twelve Hour Turn, Hankshaw, Small Brown Bike & more.)
V/A - Don't Fake It, Shake It 7" $3 (Dig Dug, Funsize, Effort)
V/A - Girl Crazy LP/CD $7/$9 (Red #9, Maow, Junoir Varsity, The Eyeliners, The Hissyfits, East Coast Panic (ex-Pist), The Chubbies, etc.)

Coming Soon: Gods Reflex "A Brief Lesson In Affection" LP, Dig Dug LP/CD, Stillwell CDep, No Reply 7", Jessica Six CD, Beast 7" & more.

No Alternates = Nasty credit slip

This is just a partial listing. Write for current catalog. **PRICES DO NOT INCLUDE POSTAGE!!** 7"=2oz. LP/shirt=8 oz. CD/10"/cass.=6 oz. 16 oz.=1 lb. **Add 6 oz. for the mailer.** Round up to next pound. **USA:** (Book Rate) $1.25 first pound. $.050 each additional pound. (Priority) $3.25 for 2 lbs. or less. $1.10 each additional pound. **CANADA/MEXICO/OVERSEAS:** Write for postage options. Also, write if you have any questions. **CHECKS/MO'S PAYABLE TO MIKE GIBSON, NOT REBOUND RECORDS!!!** List alternates or you will get a credit slip if I'm out.

THE FUSES

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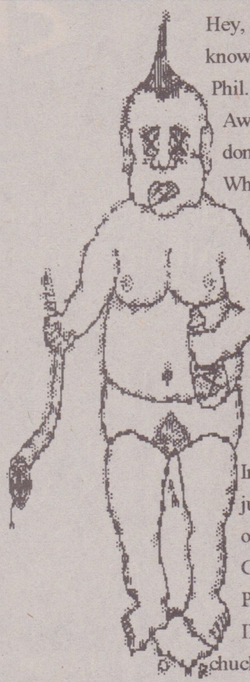
The Stillborns



Hey, it's The Stillborns! You know, Chuck, Jeanetta and Phil. What, you don't know? Aw, you mean to say you don't have their tape? What are you waiting for, it to be picked up by a label. Ya not interested in rare punk or D.I.Y. Beer City Records is already gonna put something from it on their CD comp. Underground Invasion #5. You were just gonna blow the $3 on stupid shit anyway. Get the tape Knuclehead! PO Box 666, Greensburg, IN, 47240-0666,$3 PPD chuckstillborn@hotmail.com

Send concealed cash or M.O. to Charles Martin

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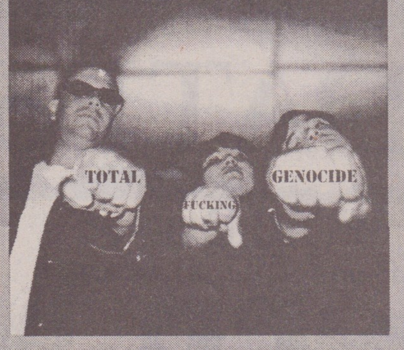

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BURNING KITCHEN

Burning Kitchen are from Stockholm, Sweden and have released two seven inches "Confirmation" and "Consolidation" on Communichaos Media and Bent Edge Records which are top notch. I'm told that a third seven inch is on its way. I can't think of a newer band that I've felt so strongly about in a while so I was very excited that Henrik the Insect sat them down for this interview. Tom H.

MRR: Do you consider the connection between punk rock and politics to be self-evident then?
Everyone: Yes!
Mattias: I think that politics and punk are one thing, impossible to separate. But by that I don't mean that every band has to be explicit anarchist propaganda. Punk has always been dealing with social issues in one way or another. I mean, some bands sing about nothing of importance at all, but if they come through an alternative channel by choice or are politically minded persons, I still consider the band as being political almost in the same way as bands that are more outspoken, so to say.

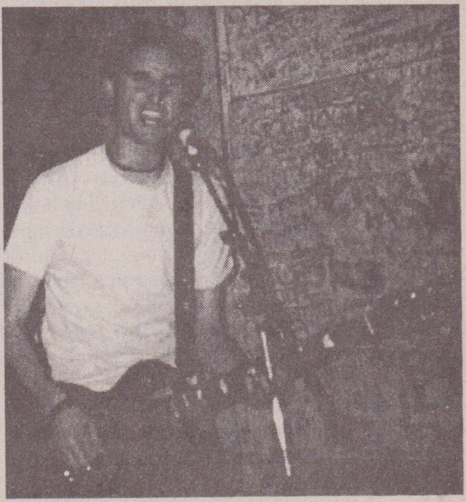
MRR: My personal opinion is that if you think of yourself as a political band, there is no choice but as to have no connection to the commercial music industry. You have to control your own output to 100%. Do you agree with this?
Sara: I think it's bloody important that we are doing everything ourselves, and that we keep total creative and economic control over our releases, and remain in charge over both our music and lyrics. But still it's a bit of a double thing here, because I both like and tend to buy almost only records that were not produced in this way. Of course I listen to some D.I.Y. music, but I listen to many major acts too.
Mattias: But I think that still it's a hell of a difference buying a major label CD every now and then, and being in a political punk rock band, ´compared to actually being one of the products that the music industry spews out.

MRR: But I happen to know that you have been compromising a bit with the control over your band as Sara and Josefin participated in an interview on a Swedish TV show. What does such a compromise mean to you, and where do you draw the line?
Mattias: Of course the D.I.Y. ethic is in everything we do, but we will not relate to it and to politics as rigid rules. In a way I think compromises are part of life. I mean, you have to be open from each situation to another. And I´m not saying this as an excuse for being on TV, we had our motives, since it was a women's program - other times we've chosen not to participate. For example we just said no to being interviewed in one of Sweden's biggest newspapers about politics and punk. But I think that on some occasions you can use corporate media for your own good if you,re smart and know what you are doing, as long as you're in control and they're not making big profit on it.
Sara: Sometimes people outside the scene ask us why were taking it the long hard way, releasing our own stuff, avoiding some media and so on, but the way I see it this is really the short way.
Martin: I know too many lame pop bands that just sit around and wait for the record company to do something for them. They get all dependent on the situation.
Sara: If you do it yourself, you're taking a shortcut to the action, simply!

MRR: Do you then think it's OK for a band with integrity and a political message to be on a major label, on the premise of "reaching a wider audience?"

Sara: I don't think many people spotted the revolutionary message of Chumbawamba, at least their hits don't leave much of an impression.
Josefin: They even play that song when a team scores in a football game!
Mattias: I think that "reaching a wider audience" thing is quite complicated to think about. For instance to be an anti-capitalist band on a capitalist label seems very much like writing a feminist article in a porno magazine to reach a wider audience! Record labels will always adapt to whatever fashions may pass, so if the revolution is in this year, no doubt they'll try to market revolutionary bands!
Sara: But still, I think for example The FUGEES, they wrote some good lyrics and they reach people that the punk scene could only dream of reaching.
Mattias: Yeah, that's exactly why I think this issue is so complicated. Music is a very good channel for getting a message across, for example RAGE AGAINST THE MACHINE are mighty popular here in Sweden, and I think they are very inspiring for the people that are having a fucking hard time getting connected to the scene we are part of. It's not very easy to feel welcome the first time you go to a punk gig or something when you're young, perhaps you are even scared of going in, so of course you go to your super-mega-store and buy the latest RAGE record instead. In a way I think those bands have their function, because they serve as some sort of a bridge for people we cannot reach. But still the economics of their label becomes part of their message, so of course for a band like that it´s a big contradiction. So I´d rather see that those bands are not many.

MRR: But here in Sweden we have no really big acts with a so called political message, but we have loads and loads of semi commercial hardcore. Why do think that it is so?
Mattias: I haven't heard so many of those bands actually, but I know what you mean. I think it's because that scene is only a few years old, and when these bands started out it wasn't as commercial as it is today, some of the bands are still on the same label as from start, and everything just grew upon them and of course they go blind about their situation. I don't mean that that is an excuse, ´cause I think its a bloody pathetic scene.
Josefin: I don't think any of those bands said "Hey, let's start a punk rock band and become part of capitalism!" I think all bands have some idealistic intention from start, its rather that they get carried away and are just uncritical to what scenario they get carried into.
Mattias: I think the skatecore bands are all good examples of this. When a scene without much politics gets the opportunity to make money its got no resistance at all. One thing will lead to another until they're up shits creek, even if they had some diffuse idealistic goal from start.
Josefin: What do you mean with "resistance?"
Mattias: Eeehh, well, let's say a little label has twenty bands, and then the label sells out to some major. I´d be very surprised to see all those bands say "We don't like this, we're getting off here". That will never happen!
Josefin: Still we have to remember that REFUSED and bands like them are not nearly as commercial as any band you'll see on MTV or whatever. And I think they've been saying some good things in the media over the years.



MRR: Do you think it's alright to participate with corporate media in order to try to get your own message through?

Sara: The thing is, it never works! I don,t know how many times I've heard friends of mine that are activists for example, say that "This time it will be good, not at all like last time" before they go to a radio interview or something, and afterwards they're devastated about all the good bits that were edited before broadcast. Not always, but mostly it is like that. As you mentioned before, Josefin and I were on a TV program for a Swedish channel, and we talked and talked about the politics of our lyrics, but of course they edited it all out. It was quite a bitter experience, but we didn´t go in there without a plan, and also they showed our homepage address on the screen, so we got a lot of e-mails from people who wanted contact with us afterwards.

Mattias: I think that as long as you are not being naive about what media is and its purpose - I think it's OK if you use them for your own good, but only if you're smart about it. Take direct actions for instance, they always write about them and sometimes half of the purpose of the action is getting attention to an issue, so that is also a way of talking through media and getting your message across. I think this is OK, if you are part of a grassroots movement, and very dedicated to it and then you sometimes use corporate media as a channel - but I don,t think its OK if its just words, for example if you're an established band playing an established form of music on a major label, and you say a lot of smart things in media it's nothing worth, ´cause then its all just words.

MRR: OK, but back to the music now. I consider you to be among the more political punk rock bands in Sweden. How do you interact with bands like the ones we mentioned before?

Mattias: Sweden is a small country, so you tend to know almost everyone. Even if a band does something you think is stupid now, you might have known the people for many years. It's a bit of a tricky situation. Would be easier if you could just slag everyone off! (laughter) But if we talk about the different scenes there is not much interaction between them.

Josefin: One reason is probably that the more commercial bands want a lot of money to play, so it's impossible for them to play together with a bunch of D.I.Y. bands. But then, this makes me sick, sometimes they play some benefit gig or really cool venue for free just to preserve their credibility.

MRR: In the magazine you,re in right now, *MRR*, people have been writing for years and years about who sold out to who and which label is connected to majors and so on. Is there any debate like that at all in Sweden?

Josefin: Isn't that exactly what we're doing now? Slagging everyone off???

Mattias: I think it's something that is coming. I think its maybe only the last two years or something that a real D.I.Y. awareness is actually existing at all in Sweden. I think it started at the same time as some of the labels were starting to make money, so its quite a natural development, don't you think? I think we will see greater conflicts in the future here, as the gap between the scenes will grow. I just hope it will be in a good way, and not just a lot of fucking talking shit about eachother.

MRR: Are the people in BURNING KITCHEN active in any other way connected to punk and/or politics?

Josefin: Yep! Sara and I are doing a women,s fanzine called *Shocking Poison*. Its not so much about music, but more about the politics of everyday life, I´d say. But come to think of it, we've had articles that were directly political, in an issue oriented way, for instance against sexism, about ageism an so on.

Sara: But absolutely NO nasty jokes! (laughter) Actually we think it's more interesting to interview an eight year old girl about her reality than yet another boring punk rock band. ´Cause nobody reads that shit anyway! (laughter again)

Martin: I don't do anything.

Josefin: Of course you do! Tell them about the magazine!

Martin: It's a magazine that is issued by the syndicalist youth federation, we print it in 2000 copies and it's mostly about politics, but sometimes we also write about political music and culture. Not so much about punk perhaps, we're trying to be have as wide a perspective as possible, but I know a lot of punks read the magazine.

Mattias: Almost all my time outside the band goes into the little record label I run together with two friends, called Communichaos Media. We've put out the BURNING KITCHEN stuff, and some with D.S.-13 and SKELETOR so far. But we're not only a record label, we're doing a lot of stuff like webpages for punk related stuff, record sleeve design and so on, but lately the label has devoured all my time. Oh, yeah I'm in another band too, called MEANWHILE.

Sara: Johan our drummer is not here today, but he's also active in doing an anarchist magazine, as well as in anti-fascism.

Martin: Perhaps we should say something about Scenario?

Sara: Oh yes, we almost forgot. Well, at the time its a bit inactive because we lost the place we had, but Scenario is an organization dedicated to giving young people a platform to express themselves from. So, we have a couple of free theater groups, a photo lab, a textile printing and sewing group. But also we have a music group which at the moment consists of the bands LAST MATCH, SCUMBRIGADE, SKELETOR, BURNING KITCHEN of course, and, well, a jazz band.

Mattias: And we used to arrange gigs, but we got thrown out because we were disturbing the neighbors!

Sara: Yeah, but we'll be back! Its hard though to find a new place, since Stockholm is such a clean and tidy town. Wherever you go you always disturb someone! What we need is some place really dirty (laughter), no not dirty, but we need to be somewhere the environment is not so fragile. I think this is the case with Sweden at large, there is no good places to be if you don't want to play in youth centers or something.

MRR: Yeah, don't you feel too when you go to Germany, France or whatever, that everything is more serious over there? I mean, the punk scene is connected to the squatting movement, and people seem to be more in it for life, while I feel that parts of the Swedish D.I.Y. scene is built by people who still live with mom and dad and that's why they can afford to put records out and so on.

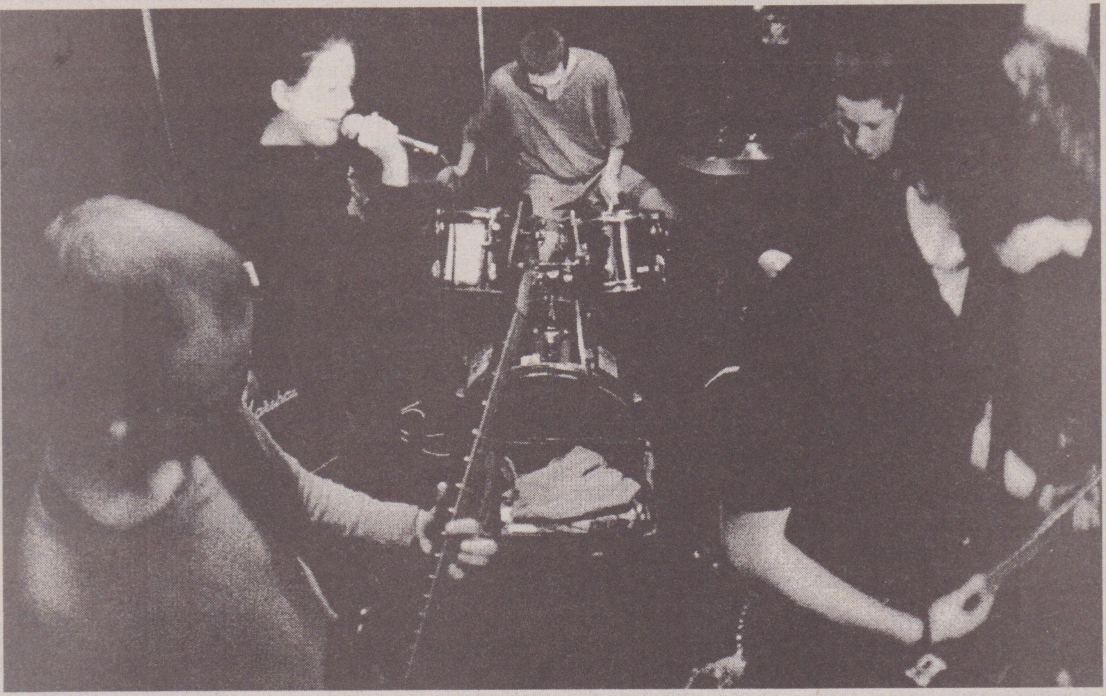
Mattias: I think its because it is such a clean and "wealthy" country, I mean its just like one big middle-class. So of course the scene becomes a product of that, people don't get "in it for life" in the same way.

Josefin: Yes, its not so hard to get involved with political activism if you always have a secure background to retreat to.
Sara: But I think its pretty typically Swedish to NOT get involved with anything. Compared to many other countries for instance, where people are actually out in the streets, reacting and fighting. Sweden is so quiet in every aspect, people seem to live indoors rather than out meeting at the pub or going to a gig or something.
Mattias: I think that's the problem we're facing here. Activism is too much of a hobby to many people. It's not until you're living the alternative as a whole it can really be a threat to anything!
Josefin: Yeah, that's what I mean. Its so easy to talk a lot, but since the words are seldom really backed up by reality, it all falls to the ground.
Sara: That's also why we as a movement always wind up in petty inner conflicts and just create divisions instead of working together. We are pretty secure, nothing is really threatening us every day, so we spend too much time just arguing over nothing.

MRR: Yeah, and I also feel that though punk maybe pretty political, the "real" activists distance themselves from the punk rockers, no matter how political they may be.
Josefin: They feel that the punks scare away "ordinary" people from the movement, but that's just a bad excuse.
Mattias: Yes, its not the punks fault that we are the only subculture that feels attracted to these kind of politics. I think its more a problem with the movement as a whole, that most people don't feel welcome. The movement itself, music put aside, is more or less a subculture.
Martin: Yes, really it's not interesting which subculture you may be from when working with politics.
Josefin: Well it's not so fucking strange anyway that the anarchist movement consists of many punks, since punk is one of the few ways to get introduced to anarchism today!

MRR: How did you get introduced to anarchism yourselves? Was it through punk, possibly???
Josefin: Well actually I started going to demonstrations, and it was there I met the punks! I still remember my first demo, it was against McDonalds, and I thought "This is wonderful, this is my life!"
Sara: Definitely through music for me! I saw The CLASH on MTV and then (laughter)
Martin: I got into both at the same time. Which, come to think of it, is maybe not so positive. It was positive for me, ´cause I'm happy the way it worked out for me, but maybe not everyone wants to end up in a punk rock band just because they join the movement.
Josefin: Of course its like that. When did you last see people from a pop band get involved with anarchism?
Mattias: Well, the movement here has tried several times to involve other subcultures, for instance Hip Hop bands at political events, and things have just turned out all fucking wrong, because the band were saying things that were unacceptable to the movement. Perhaps the movement is too picky sometimes, I don't know. I think its a lot because the movement is very issue oriented in Sweden. Since every group is very much concerned about the issue they work the most for, it's bound to end up in conflicts.
Martin: Really, I think its a good thing when the punk scene strengthens its own political identity. It doesn't have to relate to the movement all of the time, right?

MRR: I feel that another problem is that many punks just talk but never do anything. That politics is just on the surface.



Sara: Well I'm confident about the future. I remember when I turned punk, the most important thing for me then was to get away from all my boring classmates and so on, to meet new friends from all over town, that you knew because they were punks, not because you happened to live on the same block. It was a feeling of strength that was very important for me. Then we met during demonstrations I didn't understand shit what they were about, that's another thing. That came with time, and I think punk will go on like that.
Mattias: I think that is one of the main issues about punk, that it is kind of broad as a subculture anyway. Well, I wish that the political side of punk was bigger, but it's very good that there are many different layers, that you don't have to start thinking about advanced politics the first thing you do when you encounter punk. At first you say "Hey I'm different, I'll buy a Sex Pistols T-shirt" and then you step by step understand more and more. Well, most people do, its a pity some punks stay in that layer forever. But I think its important that there are punks who are at these different stages all of the time, otherwise there would be no continuity within the scene, there has to newbies all the time as well as there has to be old dinosaurs like us??? (laughter).
Sara: Yeah, but then we have to be ready to welcome all the new people at all times, which I sometimes feel I'm not. I mean I never say "Hey teenage punk, let me tell you about anarchism."
Josefin: But hey! That's what we're doing all the time! We're playing gigs open for anyone where we sing our message, we hand out flyers, advertise with posters, give out records.
Mattias: The important thing is that we're there somewhere offering what we believe in, if someone wants to listen.

MRR: Sorry for bugging you about problems all the time, but I think one of the biggest problems are that the scene is so completely dominated by men. A lot of bands sing about anti-sexism and so on, but the fact remains that there are only a few women in the scene. How do you feel we can encourage more women to get into it?
Josefin: I think its very important for us, the few women in the scene to show that we exist, and try to inspire more women to come along, because its fun and its a good thing! I don,t think perhaps that it is so much about yet another male hardcore band to growl about smashing sexism with a baseball bat or anything.
Sara: It feels kind of hopeless when you realize how it is. I mean, I don't listen to many bands with women in them either.
Josefin: Its got a lot to do with the atmosphere both at gigs and demos, its often pretty aggressive, and for a million reasons I think it can be harder for a woman to feel at home in such an atmosphere than for a man.
Mattias: But what are we going to do, how should women feel more welcome?
Josefin: Eehh, perhaps we can put some soft pillows on the floor at gigs (laughter) No sorry, bad joke. What do you want to do?

MRR: Me?? Eeeehh. But let me ask you, why are you still here, why do you cling on to the scene, what makes it worthwhile?

Sara: All the friends.
Josefin: All the good looking guys(laughter) No sorry, why can't I be serious???
Sara: I think you and I are lucky Josefin, because we can support each other at all times.
Mattias: Perhaps women need to organize more within punk too. Set up gigs, start a women only run label or something, to make it all visible.
Josefin: Maybe. But compared to the scene in France, since I lived in Paris, Sweden is so much better with this. Even if most musicians are male here, at least the audience is nearly fifty-fifty, and in France there are simply almost no girls anywhere in the scene. Its hard, ´cause I know that a lot of women are really interested, that would like to be part of all this.
Mattias: I think the situation was pretty obvious when we played at a festival in Umeå some time ago. There were fifteen or sixteen bands on the list, the audience was fifty-fifty, but only three women altogether in the bands. Its still so divided between passive and active, between doing something and just looking.
Sara: Usually at gigs, Josefin and I try to stand infront of the stage when the other bands play, to show other women that they can step upfront too. But hell, its a struggle, you have too use your elbows all the time to be able to stand there and usually I don,t remember much of the music because I had to push and hold people, read MEN, away.

MRR: As women in the scene, how do feel if someone would say "We need more women on this compilation (or gig or whatever) would you like to be on it?" That is, you get the chance just, or partly because you have women in the band.
Sara: I think it would be OK, you have to start somewhere with the equality. Almost all bands are good in their own right so why not? The reason why there are some many male bands that get the chance to show off is often because they have more contacts within the scene, because its a male dominated scene, so I think its obvious that we should give more women the chance, just because they're women.
Martin: I think female bands get a both a positive and a negative boost. I mean, many people feel enthusiastic about female bands, but for different reasons. Some people support them, but I know there are also men who say "Wow, a girlie punk band, let's see if they're cute." It works both ways so to speak.
Josefin: Yeah, I can get pretty mad about people who come up after a gig and are just plain patronizing too.
Sara: Yeah of course such support can be very misdirected, but still think that's not the big problem here, we just need to make women more active and visible in these contexts. If we get to show that we can do it, no one will doubt.
Martin: Not seldom, we're categorized as a female band, but still we are three men and two women. I think it's a fucked up label actually "femalé band." I mean the gender should not matter at all here.
Josefin: But we are a female band! Didn,t you know??? No but seriously, that is proof enough of how sick the situation is, as soon as a band contains one or two women, its a "female band."

MRR: Well, the reason why I'm asking is that I know that Mattias was involved in something called "Punks Against Sexism." Can you tell us a bit about this?
Mattias: Yeah, a couple of years ago I did a bunch of button badges with "Punks Against Sexism" printed on them. I gave some away to friends, and they spread around a bit. It was kinda fun, ´cause I handed them out for free, and after some time those buttons showed up almost everywhere. Anyway, I thought that if people wanted to wear the badges they'd probably be prepared to read through a manifesto too, so I wrote one together and distributed it with the buttons, to raise some awareness on the subject. I gave away bunches of buttons and flyers to people I knew from all over the country, and we were trying to build something like a network, but with time it died out since people are always lazy or haven't got much time. Now though, my record label Communichaos Media have started working on a compilation EP together with Insect Records and probably Död & Uppsvälld will be in on this too. It will strictly treat sexism within the punk scene, as we know that this record will mostly be bought by punks. Right now we,re discussing exactly the thing you just asked about before, whether we should give priority to bands with women in or not. And I think we should!

MRR: We haven't seen much of the Hardline movement before, but now its starting to reach Sweden too, with its pro-life message and so on. In what way do you think we should confront these nutters within our scene?
Josefin: I can't fucking believe actually, that after so many years of struggle for women for something as self-evident as the right to choose abortion, some snotty fucking hardcore boys come and say that it is not for a woman to decide! Its sick! My truly spontaneous reaction is that I want to shoot them in the head, but that won't solve anything... So I guess what is needed is loads and loads of information. We have to confront them wherever they show up, and give support to groups or individuals that are fighting against sexism and pro-life organizations, and I definitely want to encourage men to take part in this struggle too!
Mattias: What actually is happening is that some kids have started to hand out flyers with pro-life propaganda at gigs, and no one fucking does anything about it! I think its really weird, and always its happening in these towns where the U.S. influenced type of hardcore is the big thing.

MRR: In a way I feel that these people are just trying to be provocative, they try to stand out in some way.
Josefin: But nevertheless we have to confront them, ´cause its spreading pretty fast right now, otherwise we'll have to regret it in a couple of years!

MRR: I feel that punk in Sweden is very much of a youth oriented thing. I don,t know many punks over 25. Why do you think it is so?
Mattias: Its just like we said before, to most people punk seems to be more a hobby than a lifestyle here, so its very easy to just forget the whole thing. When we travel somewhere and meet punks in other parts of Europe, for instance punk couples having children isn't something very special, but in Sweden people look at punk parents as something tragic. I think its pretty natural to change as a person over the years. The problem is that people seem to be thinking that they cannot grow within the punk scene, the day they get tired of it they leave it forever, instead of getting more sophisticated in some way. For instance, personally I never thought I´d start a record label, but after ten years in the scene I did it, cause I find it very exciting at the moment. There are just so many interesting things to do!
Josefin: Still I'm pretty confident, that even if people disappear out of the scene, they,re active in some other way. Perhaps someone drops punk to become a teacher, and I'm sure he or she takes the punk values into whatever they are doing. Writers or something.
Mattias: Yeah, let's hope so, but at least I know many old friends who do not even want to confess anymore that they once were punks! I think its sad that people don't think that they can develop within the scene, as punks. Perhaps its because its a small country, and we're not so many involved with punk. If there were more people around, I guess the culture could become wider, and it would last longer.

MRR: To round this up, before we get bored and drop put of punk, do you have anything to add?
Mattias: No, I definitely think we said enough already!
Sara: Well, anyone interested get in touch, take care!

Releases so far: "CONFIRMATION" 7" on Communichaos Media. "CONSOLIDATION" 7" on Communichaos Media and Bent Edge Records. "Punk Rock ´N´ Roll Against State Control" Tape on Communichaos Media. V/A CD - Brand 100:th anniversary. (One track) V/A CD - Things Start Moving. (Two tracks) V/A Tape - AFA Benefit (One track) V/A Tape - AFA Göteborg Benefit (Two tracks) V/A Tape - Sthlm Punx (One track)

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The End of Los Crudos

After seven years, countless releases and numerous tours, Los Crudos have finally broken up. For some of you this might already be old news, and to others, this might be a shock. Los Crudos were one of the most influential hardcore bands of the nineties. They brought the politics of identity and the Spanish language to the forefront of hardcore, and they blew us away with their powerful and emotional style. They will be missed. This month, I called Martin, Crudos' lead singer and asked him what happened and what he had planned for the future.

Interview by Sean Sullivan

"It's kind of exhausting as a band and as a person, but it was great, there's no regrets"

MRR: First of all, why did Crudos break up?

Martin: Well, the main reason I guess was that we just thought it was time to end it, after seven years of being around it just seemed like it was kinda time to do it. It just got to be really difficult also, and it got to the point where we didn't feel like we had to go on any further, and it was a question of what do we do from here on, where do we go, what do we do?

We talked about it and came to the conclusion that it probably would be a good time to stop playing, and as a band we thought we'd accomplished a lot of what we'd set out to do, and we just thought we'd stop.

Christine [illegible]

It was funny though because later on I talked to the bass player and he said he wished we wouldn't have. But what are you gonna do? We did last a lot longer than the average hardcore band usually lasts. So, as a band and we just thought it was time.

I don't know, its a hard question, I think there were a lot of different factors, but that was the main one. I personally felt that I didn't want to carry a lot of the weight that I'd been carrying also, and doing a lot of the work. It just got to be a really complicated thing after a while.

I'd just rather do a new band and put energy into new projects and the other members felt the same.

MRR: Was there a sense of responsibility that accumulated over the years, where people expected you to keep going? Did you feel that way?

Martin: Yeah, a lot of people didn't want us to stop. I think a lot of people did (want us to stop), but then a lot of the younger kids didn't want us to break up. I think the older kids were more like, give it up already.

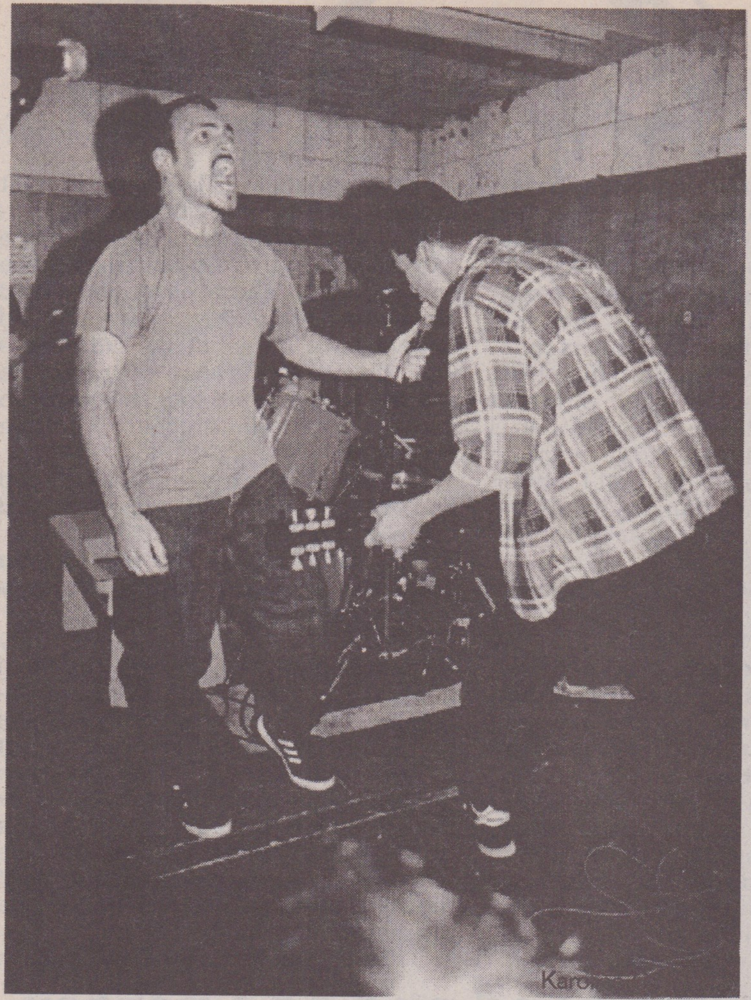
But a sense of responsibility? I don't know, I guess I always thought there was a responsibility with Crudos ever since the beginning, that we had something to do and that there was a reason and a purpose behind what the band was, why we started and why we did what we did. There was always that sense of it being a project and that we had this work to do, that was definitely there from the beginning.

It's kind of exhausting as a band and as a person, but it was great, and there's no regrets.

MRR: What were the goals you set out with, do you think you accomplished them?

Martin: Yeah, I think we definitely accomplished them, I mean the main goals we came up with from the beginning, I think when anybody starts a band they have ideas and really want to take their ideas as far as they can go, and really push things. We never thought we'd be as popular as we turned out to be, and the support we were never expecting that, we just thought it was going to be more of a project kind of band.

But doing the songs in Spanish


Karo

“As a band we thought we’d accomplished what we’d set out to do, and we thought we’d just end it”

and being in the US, you know doing stuff in another language we just didn't think it was going to be very popular at all, and one of our main goals was to talk about the things we were experiencing, being from a different community. Where we come from is not a typically punk background or community, – expressing our ideas in our language to young kids in our neighborhood. That was our main goal, and yeah, we did that and it went a lot further than we thought it would go, and it opened up different paths for us to take, to try and go with it, and a chance to take it beyond our neighborhood.

But a band singing in a different language and talking about things that are going on in a certain community, and then going to other areas and parts of the country where kids have never experienced anything like that with them, that was a very powerful thing.

MRR: Now, were you doing the label before the band?

Martin: Yeah, I was, I started the label and the first record I did was the "Fungus Amongus" comp which was a seven inch comp of Chicago bands, then I did an LP and another seven inch, which was called "Built On Blood" which was another benefit comp, it was a package deal: the LP and the seven inch.

Then, Lengua Armada formed and we put our name to it, because the first seven inch was done under the name of my old zine, and the "Built on Blood" benefit comp didn't really have a label, so then Lengua Armada really started when Los Crudos started so that we could put out our own releases.

MRR: Are you going to keep doing the label?

Martin: Yeah, totally, I have some new stuff coming out now actually. It was one of those things where everyone in the band started out working on the label kinda collectively, then everyone got tired of doing the work so I took it over and I'm definitely going to keep working on it.

MRR: Do you feel that that's how things went? That you had to take on more and more responsibility?

Martin: Yeah, its true, I'm not going to sit here and bullshit. In a band its really hard for one person to do all the work, but still I think every band would agree with me that that's the way it usually turns out.

So I don't think it would be shocking to anyone to sit there and read this and say "wow, I never knew it was like that" I think most people know that that's the way it usually is. One person usually has to do a lot of the work.

Yeah, I did most of the work, but the new members really helped, still though it was tough. I'm kinda a workaholic, though, and I don't expect everybody to work at my level either. I'm a freak and I accept that.

MRR: You said the other night that you had another project going?

Martin: I'm working on a video

Jon

project about the Latino and Chicano punk scenes in the US. Its a project that I tried to do through photography, but it wasn't really working out, so I got myself in a couple of video class, and I decided that that was how I wanted to do this, that video would be much more effective and have much more life if it was done through video.

So on our last tour I started on it. I bought a camera and started interviewing people and taping bands playing live, including Huasipongo in New York and Subsistencia and Kontra Attaque in Los Angeles. Now I have about sixty hours of tape, and I gotta start editing it. I think it'll probably be about an hour long.

Its basically about making our own history and letting people know we exist, we always existed in the punk scene in the past, but we had a kind of transparency. Especially coming out of the LA scene, there were always Chicanos and Latinos involved but it was never an issue that was talked about, so the documentary is saying that in this era, the nineties, we really went full force and trying to document that and say look this happened and this is what it was about.

MRR: Did you know that you were going to end Crudos when you were doing the last tour? Was it something that happened afterwards?

Martin: I think during the tour we already knew. We did a lot shows knowing that we were going to break up, and it felt really weird. Basically it was kind of an inside thing, that we were going to be breaking up and a lot of people don't know, so there's this whole thing of people saying that they'll see us next summer, and we're just like 'no you're not'. So you feel kind of bad, cause you know there isn't going to be a next time.

MRR: Getting back to the Chicano and Latino punks, Los Crudos and Huasipungo were the first two bands that I ever saw who really brought that identity of being Latino to the forefront, do you feel that Crudos was an important force in bringing that to light?

Martin: I definitely think so. We knew that bands existed, because when you look at punk rock and you look at the resources that we have, our documentation of punk rock, there's a certain image that comes up. People often think of punk as being very suburban these days, but in the beginning it was something that was very urban and very city. Now people seem to think of it as this suburban teenage anger towards their parents and that really wasn t where we were coming from. So we

Kim Bea

"Everyone talks about Black Flag, but who talks about the first singer being Puerto Rican? It's just not brought up."

Kim Bea

knew as a band that there was history of Chicanos and Latinos in punk rock, especially in California and in the South West because obviously historically those people have always been there, so there was bound to be a lot of involvement by those kids, and especially in Los Angeles.

So people never think of things like the first Black Flag singer, that guy Chavo, who was Puerto Rican. That was never really talked about, or that Alice Bag from the Bags, she's Chicana. You know you have the Zeros, the Plugz, the Adolescents, the list goes on. Still no body would talk about that. It was transparent and nobody was talking about that, you know, it was always punks being punk.

MRR: It seems that while those bands had members that were Chicano or Latino it wasn't brought to the fore-

"I always thought there was a responsibility with Crudos...that we had something to do and that there was reason and a purpose behind what the band was, why we started and why we did what we did"

front. It was invisible.
Martin: Yeah, the only band to really touch on it in the language was the Plugz when they did their cover of La Bamba. Besides that though, it really didn't seem like there was much, and it really seemed like there wasn't much else like that. Everyone talks about Black Flag, but who talks about the first singer (who I thought was the best singer) being Puerto Rican? It's just not brought up.

Then there were bands in Los Angeles like Emperismo who really went full force and sang in Spanish, but the thing was, nobody outside of LA ever heard of them, unless you went to Mexico.

Then Huasipongo and Crudos started to tour and bring this to a lot of people, and started bringing it out of the cities and into smaller towns and we really started to push it. There were a lot of new issues that started to get talked about as well, besides 'oh, they're gonna drop the bomb'. We were talking about propositions, immigration and racism. Ironically of course, that was just what was happening in the early nineties politically with the propositions.

So it was a reaction to those things that were going on politically, and it gave the bands a lot of things to talk about and a lot of us as individuals things to be pissed off about.

MRR: Obviously, you brought these ideas to people who had never heard of them before, in places that these early bands from LA never played, but do you think you brought Chicano and Latino kids into punk rock who wouldn't have been otherwise?
Martin: Yeah, in Chicago, sure, and maybe in some other places if kids just walked into some show and saw us singing in Spanish I'm sure it sparked interest. Then there's been people who have been very supportive of the band who really didn't have any interest in the punk scene, yet really supported and liked the band. Because of what it was about and that was something we always found as a band. Especially in our neighborhood in Chicago from the non-punks, – we don't live in an area with a high density of punks but there was always the support.

It would be too easy to form a band and isolate yourself, but that wasn't what we were about. It was too important.

MRR: What are your plans besides the video project?
Martin: Oh I don't know, I've got some other things I want to do.

MRR: Anything you want to share with the readers of MRR?
Martin: Not quite yet, I think we should save that for another call. I'm still booking shows here in Chicago and this video project is obviously a big thing for me, I'm still doing the label, and I will do another band I'm sure. I definitely will that's for sure.

The other members are still doing things as well. Our drummer is still playing with MK Ultra, and Jose and Juan have both shown interest in doing other things, so everybody still wants to still do something and keep that connection. We're not falling off the face of the earth or anything.

**Martin can be reached at:
2340 W. 24th St.
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Some of Crudos' material is still available.**

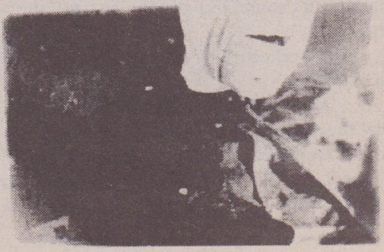
Albert Alcalde

the band, the myth, the individuals, the frenzied songs, the crazed shows, the bizarre look. What they're about, where they come from, now they got to become what they are. All this and more will be revealed in this exclusive interview in an attempt to achieve the best and get in 'under th skin' on the guys I hung out with them for three full days. Three action-filled days, during which they rehearsed, gigged, partied, shoplifted and fought like braves. Without further ado, here goes nothin'. Interview by Stefan.

MRR: OK, why the bandages?
- It's a black thing – you wouldn't understand. No, actually it started as a sex thing, you know, we all hung out at heavy S&M clubs, and one sub-genre in the leather and domination world is mummification. We dug that scene the best so it kinda developed from there.
MRR: Did you meet in one of those clubs or were you friends of old?
- Me, Instead and Frank met in late '95 in the tastefully named 'Drawn And Quartered' club.
- Henry was probably on the receiving side of a glory hole that same night we met.
-He was!
-Yup!
-We first saw Henry in February '96, with that beautifully wrapped head of his, and we reckoned that he fitted the bill. The show last night, which was excellent, I might add, ended in absolute turmoil with people, instruments, the furnishings and beer bottles all over the place.
MRR: What's up with all that chaos, guys?
-We like a bit of destruction from time to time.
-It's a good old punk-rock explosion. We don't really mean for it to get out of hand, but usually we just get carried away a bit.
MRR: Do you play full-time or do you have regular jobs?
- I have never worked in my entire life.
- I tried once. Nothing for me though.
- I play full-time and still waiting for my first paycheck.
MRR: So, you guys live outside of the society.
- What do you mean?
- ?
- I don't know if we live outside of the society. No-one really asked us if we wanted to be a part of it.
MRR: Where do you find the inspiration for your songs?
-Well, you know, being four low-life scumbags like ourselves, and living in Stockholm, inspi-

ration certainly ain't hard to come by.
MRR: Examples please!
- The Swedish population in general.
- The frustration of having to deal with these fuckos (addressing the rest of the bar).- Just day to day experiences, you know, trying to stay head up, feet down and not falling from grace.
- A lack of money, a lack of time, a lack of a roof over your head, a lack of wimmen and most importantly: a serious lack of a point in life.
- Yeah, like right now, if I'll buy another beer I won't afford the subway ticket home.(Abruptly Ju Desto heads straight for the bar.)
MRR: Last night in your rehearsal space, I saw lyrics scattered all over the floor and they were written on receipts and on the back of cig packets. Aren't lyrics important?
Of course they are, but comes up it's usually when you're riding the bus or when your standing in some post-office line. So you got use whatever's on your person.
For example, when I wrote 'I Can't Pay' I was dead drunk and just got home after a knuckleduster with Henry. (Ju and Henry shares a one-room apt.) I found it two days later under my pillow. It was written on a pawn shop stub. I can honestly say that song would never have been written if I would've had a word processor.
MRR: What's your opinion on the Swedish punk, rock'n'roll scene?
- It sucks!
- Yeah sure, but I can't really see it being better anywhere else.
- It's an international phenomenon.
- They all seem so well educated, well organized, well fed and too fucking keen to develop musically. There's nothing intellectual about rock'n'roll. If it is – it sucks.
- Yeah, and why is it that all of a sudden everybody seems to have learned how to play instruments in music-schools.
- At his point I'd like to mention The Pricks, Skelett, The Hives and The Idyls. They're A-OK as far as we're concerned.
MRR: Speaking of Skelett, what is 'The Fellowship Of The Fat Shit'?
- That goes back a long way.
- Since we're all drinking buddies and all have sympathies for the white panther party of the late sixties, early seventies in Detroit, you know, free dope and fucking in the streets, it just came naturally to get a similar thing happening.
MRR: So it's a variation on that theme?
- Yeah man, European style.
MRR: How come you changed record companies? (From Ken-Rock to wack-ass company: Repo Recordings)
- We didn't wanna have nothing to do with a money-hungry mister like yourself.
- No, you're too old and besides, your hair is too long.
- Seriously, we'll release another 7" on Ken Rock as soon as you have the cash to put it out.
- This time it just so happened that we had a little bit of money on our hands and we thought, why not?
It sure feels good to be your own massa for once in your life.
MRR: Future plans?
- First African In Space would be nice.
- A roof over my head, a bed to crash in and three squares a day.
- That sounds like you have a wish for a prison sentence. Ju
Suddenly Frank awakes with a burp and starts rambling - November 26th - a 6 track 7" release on Zoarch Records. Mid January – two tracks on the 'Trash 'Em Up Baby' compilation released by Hard-On Rec. featuring F.Y.P., Hives, Pricks, Grinners. End of January - 'Idiotia Hyperactiva', the full-length debut from us, of course it's on Repo Recordings.
MRR: OK finally, name five things you'd trade your mother for..
-5. An old-fashioned girl with traditional values.4. Burt Reynolds.3. A new guitarist.2. The vocal skills of Hazel Adkins.1. A hard-on.
-5. The style and pizzazz of Esquerita.4. Free Viagra.3. A world-wide Jerry Seinfeld ban.2. The collected works of The Music Machine1. A new drummer.
-5. Bad Brains' Black Dots.4. An exorcism.3. A life.2. The head of Ronald McDonald on a plate.1. A new singer.
-5. A sense of rhythm.4. The first Damned album.3. A pack of smokes.2. A new bass-player.1. Your mother.

"Satan Boy" 7" available on Kenrock Records,"Headshots"EP available from House Of Kicks
Contact Henry Fiats Open Sore at fiatcong@hotmail.com



Telling you what Polythene are like is the easy part. There's Darren who shouts and 'plays' guitar to noisy effect. Stage left is Jaz and another guitar set to 'earache'. Jaz is the new boy but he's learning: "He was quite mild-mannered before he linked up with us - and now look at him" says Kate, whose own combination of drumming and yelling is anything but mild and has led to her being called "mental" in the New Musical Express. Polythene are from Manchester in the North of England, and have so far released two 7" records and a hell of a lot of aggression on initially unsuspecting audiences, but now increasingly expectant audiences. They're fucking ace.

These are the things which anyone could tell you. That was the easy bit, but put Polythene in possession of their instruments and you get the difficult bit. There are no problems in explaining who Polythene are. It's in telling you what they actually sound like where the complications occur.

"So many different reviewers compare us to different bands, which shows that we're quite an amalgamation of different things," explains Kate. "We're definitely doing something new."

"You know when you're listening to Polythene," says Jaz. "There's no 'mm, it could be someone else....' - it's Polythene, definitely. It's out there on its own." Darren is also adamant that there can be no easy definition. "It's totally us - we like stuff from hardcore rap to surf but we don't have a song that's a rap song and a song that's a surf song, it just comes into one: we just sound like Polythene."

By Daniel Chapman

"That's why people can't pin it down," adds Kate. "We've definitely got influences and you can suss them, but some people just can't compute that it can be so diverse yet come out in one sound."

The closest to a simple answer so far is Huggy Bear meets The Fall meets Motorhead, but that isn't nearly enough. One thing you will find is that you'll hear more American sounds in Polythene than British sounds, something which reviewers have come close to getting right.

"We like old Sonic Youth stuff, Chuck Berry, The Beach Boys, The Oblivions, Brainiac (we saw them play over here. They were pretty wild). Someone told us we sound like Pussy Galore," says Darren. "We like a lot of old blues stuff, which still sounds cutting edge sixty years later really, 'innit?".

"I don't think our barmy Polythene style will be so puzzling to Americans," reasons Darren. "We are like America aren't we, Britain is part of American culture really so it'd be like we're from maybe some obscure place in America, where they have funny accents. Or they might think we're Australian. Any English accent that doesn't sound like the Queen, they think it's Australian don't they?"

"I reckon they would be really into it," says Kate. "Our racket rules."

"And I reckon if we put all my answers in we'll never get to play there, *ever*" says Darren.

Not all Americana gets Polythene's approval however.

"I'm not that impressed with ska-punk," says Darren. "It just doesn't sound right to me. We don't think 'ska' and 'punk' belong in the same dimension, never mind the same word. It's like oil and water, it just doesn't go. Chalk and cheese. Iraq and USA."

And the imitation of less sonically minded aspects of American culture by the British mainstream, to the point where overtly sarcastic commentators refer to Britain as the "51st state", doesn't leave Polythene too impressed either. The debut single 'Kill Techno' was a laser driven blast of surf-punk which concerned itself with Cheetham Hill, one of Manchester's less glamorous areas and its population's obsession with all things 'hood', as seen on t.v.

Local resident Darren explains, "The line 'it's elemental: it's Cheetham Hill not South Central' is about people in Cheetham Hill - the youth - who go around with ski masks on, pretending to be gangsters, but it's not a real gangster place, there's no guns and stuff hardly, not many killings. They've just got baseball caps on and that's it."

The influence of Cheetham Hill on Polythene's sound is probably greater than that of any one band. Certainly, Polythene are more concerned with the social make-up of the city than any part of Manchester's oft-hailed musical heritage: New Order, The Stone Roses, Happy Mondays.

"Manchester's just disco town," spits Darren. "There's so much money around, yet if the clubs can't charge 12 quid on the door - like they do for dance music - they don't want to know. Most punk bands just ignore Manchester. They don't even fuckin' play here anymore." Jaz weighs in with, "The best Manchester bands came from punk anyway, like Joy Division, The Buzzcocks and The Fall. The rest of 'em don't even matter."

Interest in The Fall was increased last year when, following their catastrophic tour of the US, they borrowed Kate to fill in on drums. "They asked but Kate wasn't sure," explains Darren. "But we said, 'Do it, 'cos the Fall are ace.'

"So I did it, played three very interesting gigs," continues Kate. "Two in London, one in Reading. Got pelted with beer, got paid, went home, end of story."

So the music doesn't come from a wish to emulate Oasis (a disease which infects nine-tenths of Mancunian bands so lacking in imagination) but it's source does still lie within the city boundaries.

"Cheetham Hill isn't the reason why we started the band, but it's the reason why we sound like we do," states Darren.

"We're angry about a lot of stuff," elaborates Kate. "It's just the way it comes out. It's not conscious, it's just the way we are. People are a product of their environment, and our music is a product of us."

"We're trying to turn it into art," rejoins Darren. "It's like therapy for us. If I wasn't writing songs about it and being in a band I'd be in it, a part of it, getting stoned every day and pissed like everyone else does."

"It's our way of commenting on it," adds Kate. "We're saying 'this is what it's like', and if it comes out as distorted and angry, well, that's because that's the way it is."

Darren continues: "We don't think we're going to change it, we're just holding up a mirror and saying 'Fuckin' hell! What's going on?' It's like plugging out of it as well, when you see it yourself and write
it down it's like drawing a line
along with the flock."

"There's some answers in
Jaz. "It's not just observations...'
- now, there's an answer."
An answer which you'll find in '
lead track on the recent 'Pet Ha

"That song is from an inter
Darren. "He said that he had th
could tell if people were malevol
ed me of when the debt collecto
are clear and everyone suddenly
- it's like everyone's got a radar s
sense."

"It's like survival," adds K
avoid people who are trying to

If you're reading this and
is not for you, that you'd rathe
concerns, if all you want is esca
then here's some news for you.

"That's rubbish," begins K
fucking stringing up. A lot of pe
like that...it's just mind numbing
think about real life, they don't
listen to crap because it doesn't
people get pissed off and walk o
play, they can't understand it bec
they can't handle what things a
reality. Isn't it better to give pe
them have a look at themselves, r
couches watching fucking Jerry

"I've got a special mess
interrupts Darren. "Fuck off."

"Our aggression isn't re
breathing normally again. "I'm j
all the shit and they don't fuckin
lethargic."

"You can slack all you wan
the day you've got to make some

"People who like us are
perfect audience is where they e
point of doing something if peo

One of the aims of all
inspiration. Consuming is not en
band who make you *want* to jum
to think for yourself, to stop tak
is not the MTV generation. If you
everybody's time and effort was
something about it: ask for mo
even just show it to a friend, w
There's nothing better than the k
is inspiring others into positive

"Bands have already said
thene," beams Darren. "Some co
O have come and said they we
obviously hear it, and it's the on

This is more than just pop
getting out there and talking to

"Music is something that e
says Darren. "People think it's jus
the beginning of time people hav
like that, having a sing-song when
we're killing buffalo. In a metap

"Our music can be taken as
watching people having their hea
Darren. "If it's not entertaining
they? If someone has got somet
music or the show is shit, what's
go and get a script and read abo
That show has been flooring aud
than just playing the records live,
up aggression, and the descriptio
Polythene enjoy what they do a
Darren: "We've seen a few Amer
and they do put on a show compa
want you to just stand there like O

ine between you and that. Not going

s in there though, in the lyrics," thinks
ns...'Fuck the money and fuck yourself'

in 'Low frequency Loan Shark Radar',
t Hates EP'.
nterview with Brian Wilson," explains
d this low frequency radar, where he
evolent or benevolent, and it remind-
ectors come around and all the streets
nly disappears and all the lights go out
dar scanner in their heads, like a sixth

ds Kate. "If you've got no money, you
to get it off you."
nd thinking that such social comment
ther your music was free from such
escapism and an excuse not to think,
ou.
ns Kate. "Anyone who says that needs
f people that listen to Oasis and stuff
oing music because they don't want to
n't want to think about reality so they
n't challenge them. That's why some
lk out of the room when they see us
because it doesn't register with them,
s are actually like, they can't handle
people a kick up the arse and make
es, rather than let them fester on their
rry Springer?"
essage for those sorts of people,"
."
really contempt," continues Kate,
m just pissed off at people for taking
cking DO anything, they're just really

want," adds Jaz. "But at some point in
ome noise!"
are really into it," says Kate. "The
ey either love it or hate it. What's the
people just go 'oh, it's alright'?"
all this punk business, you see, is
t enough. Polythene are the kind of
jump off the couch, to kick the TV in,
taking it and take part instead. This
you read this and then forget it, that's
wasted. If you read this and then do
more information, buy a record, or
, well, then maybe we'll get along.
he knowledge that what you're doing
ve action.
aid that they're influenced by Poly-
cool bands like Pro Homo and Jackie
were influenced by us and we can
one."
pop music. It's communication. It's
to the people.
a everybody listens to all the time,"
just pop music but it isn't, is it? From
have jumped about dancing and stuff
hen they killed a fucking buffalo. So,
t physical way."
n as just fun, but in the same way that
heads cut off can be fun," continues
ng no-one's going to give a fuck are
mething really good to say, but the
t's the point? You might as well just
bout it."
audiences all over Britain. It's more
ve, it's a release of energy and pent-
tion that Darren likes best is "rabid".
and it shows.
merican alternative bands over here,
pared to British bands. People don't
e Oasis - you might as well sit down."

You can contact Polythene at:
PO Box 23, Manchester, M16 9BU, UK

"You've got to put on a show," agrees Kate. "If you just stood there and just looked like three... *dildos* it'd be shit wouldn't it? It's almost like convincing people as well, if you look like you're into it chances are that people watching are going to be into it as well, they'll think 'fucking hell, there must be something going on here...'"

What is going on here is Punk Rock, and there's never been a time when that is so vital. In a present where Rupert Murdoch controls that transmission of information to millions, and a future where Bill Gates has control of communication, the punk ethic of doing it yourself and remaining independent of mainstream big business cannot be more important.

"Something's going to happen soon," says Kate, sensing revolution. "There's so much shit that

something is going to happen eventually, something's going to explode because that's what punk did."

"Punk Rock was really big in Britain," says Darren. "The Sex Pistols were number one with something that was mad then, so it's possible that it could happen again. Just because soft music dominates the mainstream now, doesn't mean it's going to be like that forever. It's the only way we know to get our ideas across. Record companies just want somebody that's going to be in the charts next week, they're not interested in anyone that's got anything to say, just if they've got anything to sell."

"People think that Punk Rock means a certain kind of music with loud guitars and pink mohicans and stuff," continues Darren, warming to his theme. "But we think it's just anything goes, anything that's not normal: getting away from the norm as much as possible. That's what it is to us, it's just like a fucking fuck off attitude to life. We're not in it for the money, we're in it because we can't help it really."

"If we were doing it for the money, we wouldn't be doing this sort of music anyway," points out Kate.

"Maybe we can't do any other sort of music," considers Darren. "The thing about the real punk sort of thrashy guitar sound is that it's never been assimilated into normal society - if you listen to TV you'll hear techno stuff selling things and bits of heavy music but never full on punk, even from 20 years ago it's still too rad, too much for TV. So it's still cutting edge, punk still matters. It's still too much for most people's sensibilities. So it still rules."

Kangaroo Records

This interview took place at the house of Henk Smit who runs Dutch hardcore punk label Kangaroo Records. Interview by Richard Knuppers.

MRR: Why Kangaroo records, I mean why a kangaroo?

HK: Well, as I like boxing a lot especially Mike Tyson and I thought a kangaroo with gloves, yeahh !!

MRR: You do the label fulltime?

HK: No, no, no, I'm a housepainter daytime and in the evening, too, and after that I do the Kangaroo thing, never will I do it fulltime.

MRR: Why not!!!

HK: Well, in my opinion, you have to sell more because you have to stay alive, so the way of thinking becomes different. And besides that, I like painting houses.

MRR: Why did you start your label?

HK: That's easy: because there are so many shit labels around. First they started out as good and later ... See Victory, Revelation and Dischord, "Epi-death" and so many others. They called it progress, I think. In the real hardcore scene the best bands were always on small labels or they had their own.

MRR: I like some of the Discord stuff still. So what is a good hardcore label?

HK: Simple, a good hardcore label is a label that brings out hardcore, fast loud and in your face. The 1982/83 style or faster. Not like "Epi-death" or "Fake Wreck" the "new punk/ hardcore" while its pop music. Do not lie, just tell the people what it is, of course they know what it is:- shit

MRR: Okay, for fun the ten worst bands!! In one minute, please.

HK: "No FXx", "Shit Religion", "Ranshit", "Horass Pinker", "Softspring", "Me First and ... fuck off" and way more... But it's good that these bands are out there otherwise you do not know what a shit band sounds like.

MRR: Okay, 10 fave records in one minute.

HK: Y.Y.Y., Genetic Control, Los Crudos, Poison Idea, Battalion Of Saints, Worst, Neighbors, Fit For Abuse, Kozic, Charles Bronson, Misfits, Minor Threat, FU's, SSD, Vile, Deathwish and much more.

MRR: Anything else you like besides hardcore ?

HK: Sure, I like Oi!, like The Wretched Ones, Limecell, Headwound, Stormwatch, Squiggy etc...

MRR: Where do you get your records from, and how did you get The Despised and Outcold on your label?

HK: I always buy MRR and ask people to trade records with me. I include also $5 or more money for the record and if they don't wanna trade, well then I'll have the 7" or LP.

MRR: So you buy a lot of zines?

HK: No, no I just buy MRR and trade, also Mad At The World and Suburban Voice, and some Dutch fanzines.

MRR: About the bands.

HK: Well it's easy, most of the bands already had a 7" and I asked them if we can do something together. Most of them wanna do it.

MRR: Do you have the bands sign contracts?

HK: I never wanna do a contract, the band is the boss and I hope they have respect for what I try to do. After the Toe To Toe shit I was thinking about contracts but that's not me, keep it simple. Most of the bands they release only one or two great records and then...

MRR: What about the "Toe To Toe shit"?

HK: Well, they signed to another label which is cool with me but then I had to send all my stuff, LPs, CDs, 7"s because they have the rights!! I pressed it over here !!!. I tried to fax him but nothing. He still owes me money and records. That's the respect you get from them and that's why I was thinking about contracts.

MRR: What label are they now on ?

HK: Shock Records in Australia.

MRR: I have only the "Threats And Facts" album from them.

HK: Then you have the best one. They have another one, but like I said, most bands make only one good record. The other one's more metal, New York style, slower.

MRR: What about the Out Cold releases then, 3 LPs ?

HK: Well, pick one out which is the best and you will say all of them.

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Most people love all three albums. You will hear another album this year and it's again shorter, faster, and louder. They love the old Boston style a lot. In my eyes, all the records are classics. Listen to the new 7", straight forward old school. No metal, no ska/reggae or any of that shit.

MRR: You trade a lot, why?

HK: Why? It's easy. You will get the records for free (the trade) and I have a couple of friends here who have the same taste so it's easy. And of course we have a cool record store here called Independent Outlet.

MRR: U.S. labels?

HK: Yes, I trade most with U.S. labels like Squigtone, Dead Beat, Special Forces, and all the bands I trade with.

MRR: What would you like to change with your label ?

HK: Ppfff! Well I hope that everybody will say that Kangaroo Records is rad!! The first release was loud, but so was release number 50 or 60, and not like Discord 'til 10 or 15. There are so many great bands out there but nobody seems to have the balls to bring it out. It's the same with fanzines. The interviews are always with the same bands, and now you have a ''new thing" called garage rock, so everbody wants to do a interview with these bands. It's boring, really boring. We wait for the "new thing." The fanzines should go out and find some of the 7"s and not sit and wait until the distro or label or whatever sends them...

MRR: So you think my interview with Nashville Pussy was boring, too???

HK: Yep!! That's right. Everybody asked the same shit already.

MRR: Okay, tell me what bands I must interview besides your Kangaroo bands?

HK: Kozic (the promo I sent you), Fit For Abuse, Selfdestruct, Headache Records, Squiggy, Final Conflict, Milkmen, Boils, 30 Seconds Over Tokyo, Infiltrators, Posers, Neighbors, The Goons, The Trouble, Urbn DK (why did they break up.) Or do a interview with an old punk band from the 80's and ask them why they're not around anymore and why they are not into the music. Or ask Dave Smelly why he plays wimpy music and not real hardcore. If i had the time I would do that .

MRR: Okay, something else. How many releases are out on Kangaroo Records?

HK: Rocks LP/CD, Toe To Toe LP/CD and three 7"s, Blitz Babiez MCD, Yawp has two CDs and one 7", The Despised has a 7" out (brand new), the LP/CD will come in May, Out Cold has two LPs/CDs and a brand new 7" ("No Eye Contact"), World War 24 LP/CD, Apartment 3G double 7"/MCD, and some comps like Kangaroo/Beer City LP/CD and the various artists "Songs From The Gutter" 7".

MRR: Any new stuff you're working on?

HK: Yep, new Out Cold LP/CD, and the live LP/ CD.The Despised LP/CD and I'm trying to do a new Kangaroo comp CD with more than 27 bands, most of the bands are unknown here (in Europe). And some split label releases with Motherbox Records. Looking forward to doing that.

MRR: Thanks Henk.

Contact Henk Kangaroo Smit at Middenweg 13, 1098 aa, Amsterdam, Holland.

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Have you ever bought one of those British punk rock compilations and loved every song on it? You start thinking that every band on the damned thing is great. Then you buy the albums, of the individual bands, and you discover that some outright suck, with the exception of the song that was included on the compilation. I find this greatly disappointing and far too frequent of an occurrence. Fortunately, Vice Squad does not fall in to this. Vice Squad's albums hold up to their compilation appearances.

Vice Squad formed in 1979 in Bristol. Becki Bondage (Rebecca Bond) sang, Dave Bateman played guitar , Mark Hambly played bass and Shane was on drums. They came together during Britain's punk rock explosion. Their looks epitomized what is now considered "old school," lots of leathers and spikes. They quickly became well known for their image as much as their music. Becki Bondage had good looks and style that help gain the band its popularity. The media picked up on Becki's good looks and fondness towards whips and leathers, making her punk's leading female sex symbol.

Vice Squad was eager to put out a record early on, but was unable to secure a record deal during their first year. So instead of waiting, they decided to start their own label, Riot City Records. Their first single came out in December 1980, "Last Rockers". This is one of the songs that is often included on compilations. Probably their most popular song, but not without good reason. I still don't get tired of hearing it. Hesitantly, they pressed 1500 copies, with the fear of not being stuck with too many records. To the bands surprise, they went on to sell 20,00 copies!! "Last Rockers" also did well on the indie charts. The success of the single brought support gigs with bands like the Ruts, Clash, and the Damned. The press was very favorable as well.

Vice Squad followed "Last Rockers" with the "Resurrection" EP, this met with the same great success as did their first single. Vice Squad's popularity and ability to sell records caught the attention of EMI. EMI signed Vice Squad and took a partnership in Riot City. Vice Squad released two albums for EMI and several singles, both of them doing fairly well, reaching the UK charts. Still, EMI was not satisfied and wanted the band to work on a more commercial sound. Relationships within in the band and with the label weakened. Beki Bondage quit the band. Beki went on to play with Ligotage. Vice Squad replaced Becki with Lia, and Sooty on guitar; Sooty was their roadie. Vice Squad released another album, but along with the new line up, they strayed from their punk rock sound, and went with a more commercial rock and roll sound. The album failed miserably and Vice Squad disbanded. They should have broken up when Becki quit.

Vice Squad's music is readily available, plenty of compilations, videos and re-releases are out there. Among other things, Vice Squad showed the record industry that independent music is important and worth considering. However when you fuck with it to turn a profit it all goes to shit.

(Incomplete) Discography:
"Last Rockers" (Riot City, 1980)
Resurrection EP (Riot City, 1980)
"Out Of Reach" (EMI,/Zonophone, 1981)
No Cause for Concern LP (EMI,/Zonophone, 1981)
Stand Strong, Stand Proud (EMI,/Zonophone, 1982)
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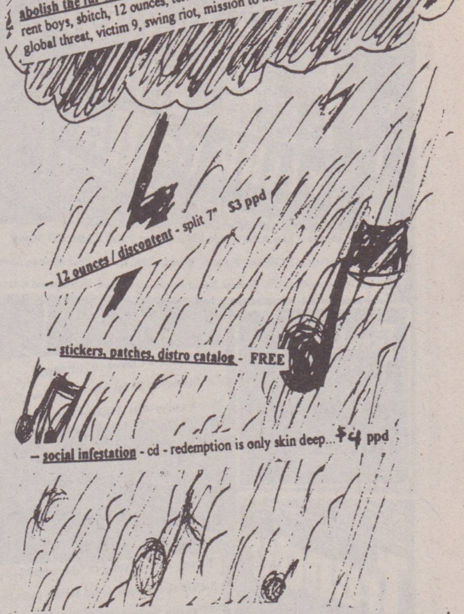

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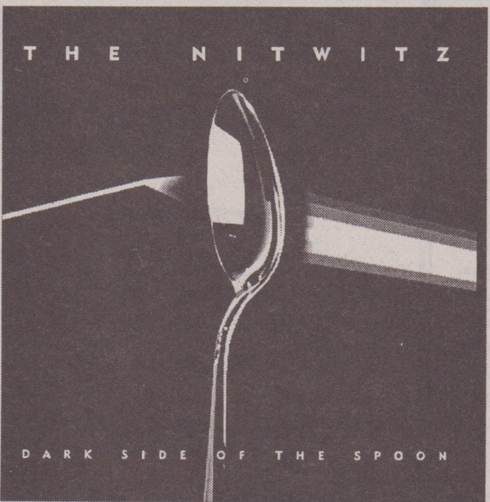

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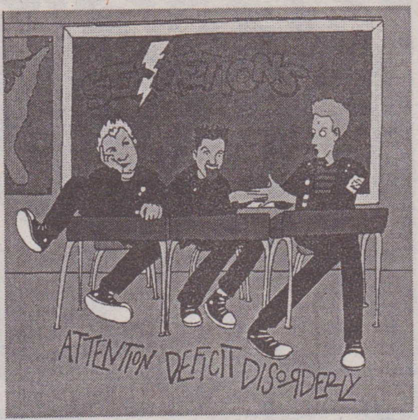

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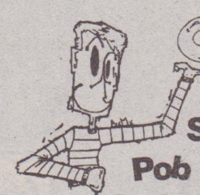

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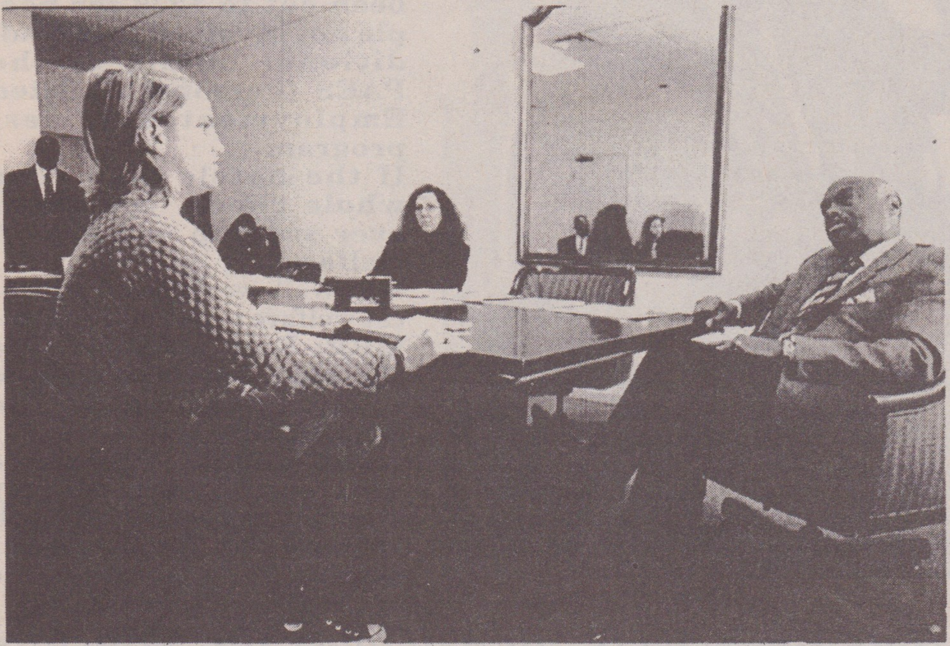
A Talk With The Mayor

San Francisco mayor Brown talks with MRR about homelessness and the fate of the City's poor

Once a month, as part of his "open door policy", Mayor Willie Brown has a one on one fifteen minute chat with 25 SF citizens. Tickets are given out to the first 25 folks who show up at 6:00 AM at 401 Van Ness to get them. I got up at 4:30 am to wait in line for a ticket, and then walked around Sixth St., the Skid Row of San Francisco, asking people what one question they would ask the mayor if they had the chance. Questions ranged from the personal ("ask him if he remembers the Brown Alligator") to the technical ("ask him where San Francisco's electricity comes from"). But most revolved around homelessness, welfare and residential hotel safety issues.

Many of Brown's responses were simply too vague, unclear, and long-winded to print. But in this interview he does admit to not knowing that welfare hotels don't have kitchens and he does tell poor people in no uncertain terms that they should move away from San Francisco. Interview by Ivy McClelland. Photos by icki



"That's why I say to the people who are poverty stricken, I know you love San Francisco, but you are better off living some place where the cost of living isn't so great"

MRR: Here's one question that was asked a lot: Why aren't more GA (General Assistance) workers being hired by the City at full wages and benefits to do the jobs that they already do for workfare—even after they've done the same workfare jobs for years?

Mayor Willie Brown: First of all, the employment opportunities in the GA program are on the city budget as jobs. If the GA recipient were not doing these things, those things would go undone on a timely basis. Nothing prohibits a GA recipient from making application for the normal civil service examination process for employment access in city government. No one is barred, frankly, except by their own qualification limitations. For example, if there was a job opening for an airline pilot, I could not take that exam, and probably, nor could you. But if there was a job opening for a data entry clerk, you or I could virtually be trained into a data entry clerk, if we were not *already* a data entry clerk . If we were on GA, we could challenge for that position, so I urge GA recipients to take the very test given by the civil service commission.

MRR: Well, we're talking about sweeping the streets. I think we're both qualified to do that, too. Anyway, a lot of people on 6th St. have concerns about their residential hotels and their upkeep. Since the City subcontracts with the hotels, namely through the GA program, don't you feel responsible, partially, to make sure the hotel owners stay up to code? I lived in a hotel, so I have first hand experiences...

WB: And they were horrible...

MRR: Yeah, and, I received food stamps, but none of these rooms are made for people to get off welfare. You can't save more than $345 a month, and the hotels don't have kitchens. So you get foodstamps but you can't cook at home. You're forced to eat "snacks as a mini-meal" (see figure 1-A) like that GA pamphlet. So, in light of that, can't you do more to force the owners to do the upkeep on their hotels?

WB: Well, absolutely. We can always do more. I did not know that the hotels had no kitchens. I thank you for calling that to my attention. I just had no idea that there were no kitchens for someone receiving foodstamps. I mean, why would you receive foodstamps if you could not cook the food?

(turning to his staff at the table) Did you guys know about this? That there are no requirements for cooking facilities in these places?
STAFF: (nodding sheepishly, they murmur assent that they in fact had known this).
WB: What?! Then shouldn't we try to figure out how to transfer these foodstamps into money, so people can actually buy meals?! We ought to explore that. She's right! No kitchens? That's like having no bathrooms!
MRR: Well, there's no bathrooms really, either...
WB: I think that, frankly, we ought to be able to require a community kitchen in every hotel.
MRR: Yeah. Another concern, though, is that the hotel owners are not held accountable for the living conditions. I was on GA and lived in a hotel. I had to leave because

WB: Totally. If we are causing the funding that goes into the owners pockets then we have a responsibility to ensure that we are getting legitimately what the owner represented to us.
MRR: Another concern is that the $345 monthly GA grant is just not a living wage in this city.
WB: No, its not.
MRR: And, actually its been cut to $279 for people not involved in the additional hassle of the PAES (Personal Assisted Employment Services) program.
If the hotels take your whole check, you won't ever save up and get off welfare.
WB: Well, we do pay the highest welfare grant in the state.
MRR: Right, but its also the most expensive place to live, possibly, in the whole country!
WB: And that's why I say to people who are poverty stricken, I know how much you love San Francisco, but because of the nature of the

"I just had no idea that there were no kitchens for someone receiving foodstamps." —Mayor Brown, on poverty in SF

there was a fire twice in one week.
WB: Well people start them by smoking. Humans start these fires.
MRR: Sometimes the humans who start the fires are the owners of the buildings themselves, because their wiring is so ancient. The Sharon (6th and Howard) where I lived, was so badly wired that if anyone was using any kind of extra electricity plugged into the outlets, the power would go out. It discouraged me from even wanting to go home in the evenings because the power went out every five minutes!
It seems that with stuff like that you wouldn't have to evict people, you could just renovate and work around them.
WB: Well, theoretically, our inspection programs are supposed to catch the kind of things you're talking about. That's our fault, if the inspectors aren't catching that. Now that you have called our attention to this, our inspectors are obviously going to be at the Sharon Hotel first thing Monday!
MRR: Yeah, but that's just one hotel out of many like that.
WB: Of course! But we do it one at a time right?
MRR: So do you feel responsible for their up keep?

cost of living here, you are better off being poverty stricken where the cost of living is not so great.
MRR: But that would mean displacing people who have lived here their whole lives, just because they're poor.
WB:Yeah, but you got to...

(Soon after this, the interview degenerated into an argument, and then, the allotted time was up. This interview was originally printed in The Turd-filled Donut zine, in December '98.)

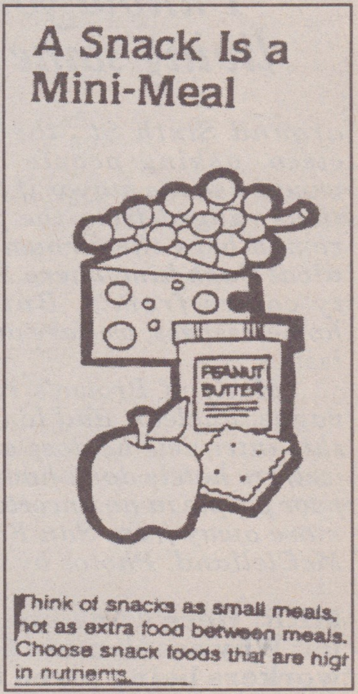


Figure 1-A, from the GA Handbook

THE CASE OF THE BIOTIC BAKING BRIGADE

Political Pie Tossers Creamed with Six Months In The Slammer

On November 7th, '98, as San Francisco mayor Willie Brown led an event at the Civic Center, he was hit in the face with a response that transcended traditional claps and boos. More precisely, he was hit in the face with a tofu cream pie. Courtesy: the Biotic Baking Brigade, a group of political activists who toss pies, with praiseworthy aim, in protest of corrupt political and corporate behavior.

drawn by Colin Lapuyade

In their careers of confectionery protest, the Biotic Baking Brigade, which has ties to similar groups world-wide, has slimed Charles Hurwitz, the CEO of MAXXAM (for cutting down trees in the Headwaters), economist Milton Friedman (for promoting privatized education), Robert Shapiro of the Monsanto Corporation (for producing dangerous herbicides and genetic plant formulae), Gavin Newsom (of the SF Board of Supervisors) and Chevron's CEO, among others.

And just what has Mayor Brown done, non-San Franciscans may ask, to deserve this place among such important men? His widely recognized credentials include a marked complicity in the dramatically paced gentrification of San Francisco, and his brush-off, "clean up" attitude toward SF's homeless and poor. For details from the horse's mouth (or other, more appropriate orifice) see our interview with Brown in the previous pages.

The scene reads like an '82 Saturday Night Live skit, minus the laugh track. Rahula Janowski (27), Gerard Livernois (34), and Justin Gross (27) wielded pastries that day. After the toss, Brown attempted to tackle one of the piers. One of his henchmen then broke Janowski's collarbone in the course of a struggle. Brown suffered a sprained ankle, and the culprits were swiftly arrested. The boys were taken directly to jail. Janowski was taken first to the Emergency Room; later, to join them.

"Things get bleak sometimes, but we choose to get our politics across this way, because it's funny," said Janowski in an interview with Ivy M. and Iggy Scam of the Turd-Filled Donut zine, after her arrest. "I don't think any jury in SF will convict us." She was wrong. On February 24th, Superior Court Judge Ernest Goldsmith sentenced the defendants to six months in county jail.

The piers did not agree to the alternative sentence, three years of probation. The probation sentence included a "Search and Seizure" clause, which would allow police to search their homes and persons at any time, without a warrant. The Brigaders refused probation on the grounds that it would interfere with their dedicated political activities, which potentially involve arrest.

At the trial, the three defendants faced two charges: Assault on a Public Official and a misdemeanor charge of Battery. The jury seemed sympathetic towards the pie-throwers and the Assault charge was dropped. Some jurors asked Goldsmith if they could call it an "act of comedy" rather than an act of battery, and if they could follow the spirit, rather than the letter of the law, but in the end, the jury found the piers guilty of misdemeanor Battery.

"You're insane, Your Honor," said Livernois to the judge, after the sentence passed.

In the case of the BBB, no one has seen fit to challenge whether or not Brown deserves strong criticism. There are some, however, whose fur bristles at the very idea of criticism by *pie.*

"This was a very dangerous situation," said prosecutor Maria Bee. The pie-throwing was characterized as an act of violence by the prosecution and by Brown's political allies. There was also a public dialogue to the effect that the pie attack was a race issue, since it involved "humiliating" a Black official.

But six months in jail is an extreme punishment for an act of dissent that is playful, in essence. In fact, Judge Goldsmith was rated one of the worst judges at "weighing evidence and readily grasping issues" in a '98 SF Examiner survey, according to Examiner columnist Rob Morse. In this case, the misdeamonor Battery charge, with its six-month penalty, indicates more than a misguided understanding of how punishishment should fit crime. It's another example of an alarming political trend in San Francisco.

If anything, the piers deserved a hand-slap—instead, they got a headmaster's ruler upside the head. This overreaction communicates that under no circumstances is the mayor to be taken less than seriously. Toss in your grave, Lenny Bruce, toss.

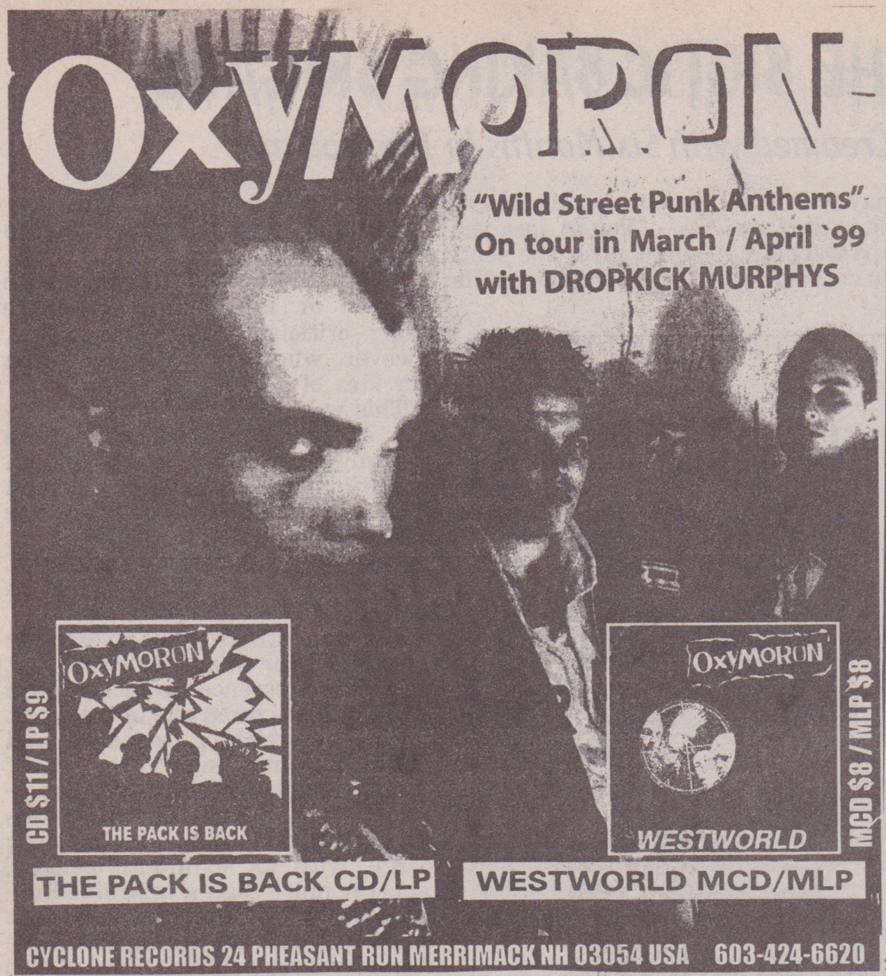
Ultimately, it promotes a rift between the political elite and the rights of ordinary citizens to express dissent. The kid-glove protection the Mayor is enjoying these days is naggingly reminiscent of a pampered king in a royal court.

Let them eat pie, in the slammer? Months later, Janowski's collarbone has not healed correctly, and she still hasn't regained the full motion range of her arm. Still, DA Terry Hallinan refuses to press charges against her attacker, and Janowski has not as of yet found a lawyer willing to bring legal action against him.

"People, especially the people mostly affected by Brown's lack of action and lack of compassion—need a good laugh sometimes," said Janowski after the incident, "To be in the Biotic Baking Brigade, all you need is a pie and a vision of a better world." But in San Francisco, it seems, the good laugh has gone the way of the affordable flat. The pie-tossers are now serving their sentences, and can use any support you can offer. Contact them at the addresses on this page.

> ***Send letters and zines to:***
>
> **Justin Gross**, #1818071,
> c/o County Jail #7
> San Bruno Jail, PO Box 907
> San Bruno, CA 94066
>
> **Rahula Janowski**, #1818075,
> c/o County Jail #8
> Pod E, 425 7th St.
> San Francisco, CA 94103
>
> ***There are still large legal fees.***
> ***Send financial support to:***
>
> **Friends of BBB**
> 3288 21st St. #92
> San Francisco, CA 94103
> payable to: Jeff Larson

article by Arwen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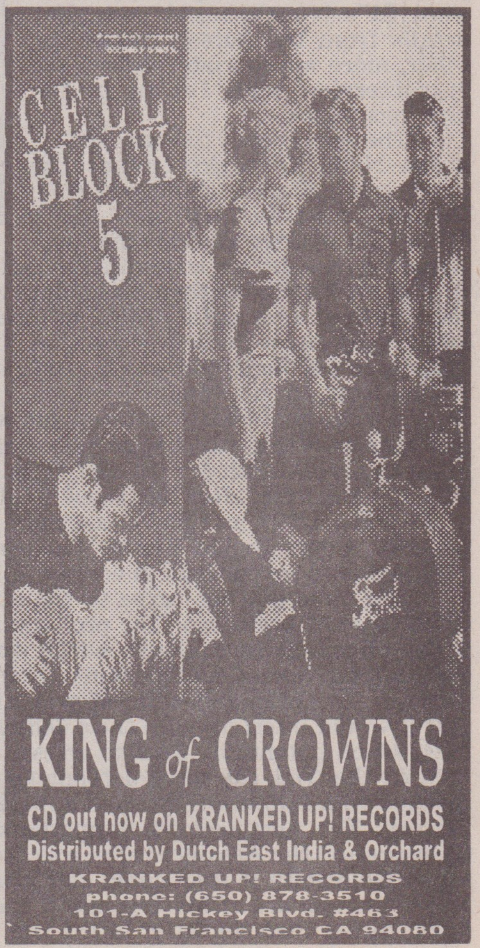
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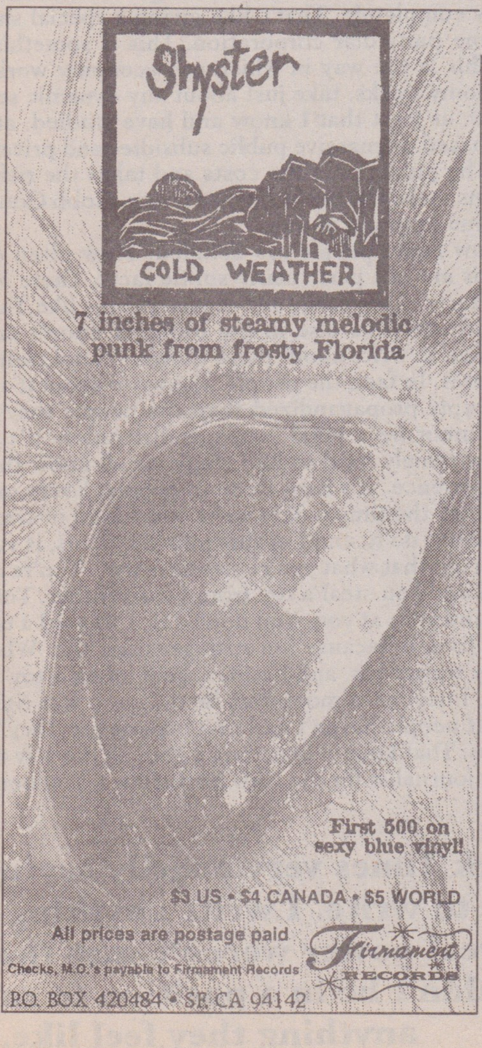
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Propaganda and Control of the Public Mind

Part two of NOAM CHOMSKY'S
Propaganda and Control of the Public Mind
Harvard Trade Union Program, Cambridge, MA, February 7, 1997
Artwork by GREG HIGGINS

In the beginning you mentioned this class war going on without one side, the workers' side, even knowing it. Big business owners have gained the power of government. They use government as their own tool. How is it that the wealthy can pull the wool over the eyes of the American worker by controlling the power of government and using it against the working public, against labor unions?

Take right now, say, as an example. A couple of days ago, I put myself through the pain of reading the New York Times every day for some masochistic reason which I won't try to explain, but they've got big chief correspondent, sort of the main thinker, a guy named Thomas Friedman, who had an article three or four days ago, a big think piece, in which he said, The Cold War's over, so the breakdown isn't hawks and doves any more. We have to have some new breakdown. He said the new breakdown, he says there's two. One is between integrationists and anti-integrationists. That means people who are in favor of more globalization and what they call free trade, which isn't free trade, and people who want to slow it down or end it. That's one break. The other is between people who are in favor of a safety net and those who think that everybody ought to be on your own and get what you can. So those are the two ways people break up. I can see four possible types of people. Two of them he dismisses as lunatics. So there's the Zapatistas and Ross Perotto fit into two of those boxes. The other two boxes are sort of saner people, Clinton and Gingrich, and put aside Clinton,but Gingrich—and this gets right to your point, I think—is put in the corner that says integrationist and devil take the hind most, everybody for themselves. That's testable. It's testable that that's Gingrich's position. for example, on the question of whether Gingrich is an integrationist, in favor of free trade, we can ask how he reacted when the Reagan Administration instituted the greatest wave of protectionism since the 1930s. That's just straight protectionism,alongside of a huge increase in public subsidies to private power, to industry, along with the biggest nationalization in American history, the takeover of Continental Illinois Bank.That's all radically anti-integrationist. How did Newt Gingrich react? We can ask that question. The answer is, he thought is was great.

What about the safety net story? Gingrich is in favor of people being out there on their own, rugged entrepreneurs.You can check that, too. He represents Cobb County, Georgia, and he happens to hold the national championship in bringing federal subsidies to his rich constituents. To be precise, among suburban counties in the U.S., Cobb County ranks third in federal subsidies, right after Arlington,Virginia, which is part of the federal government, so they get a lot of federal subsidies, like the Pentagon's there, and Bravard County, Florida, which is the home of the space center, so it's another part of the federal government. But if you move outside of the federal government itself, Gingrich's district is number one. They get more federal subsidies than anybody. The biggest employer in Cobb County is Lockheed,which is a publicly subsidized private profit corporation.They sell commercial planes, but everyone knows the way the system is designed, technology is developed under the guise of the military and then handed over to private power when it works. That's true of everything: airplanes, computers, the internet, you name it. Cobb County is right at the center of it. He's in favor of being out on your own and fighting in this harsh world? Ridiculous. He's the biggest welfare freak in the country. That's literally true. Except that he wants the welfare to go to very rich people.

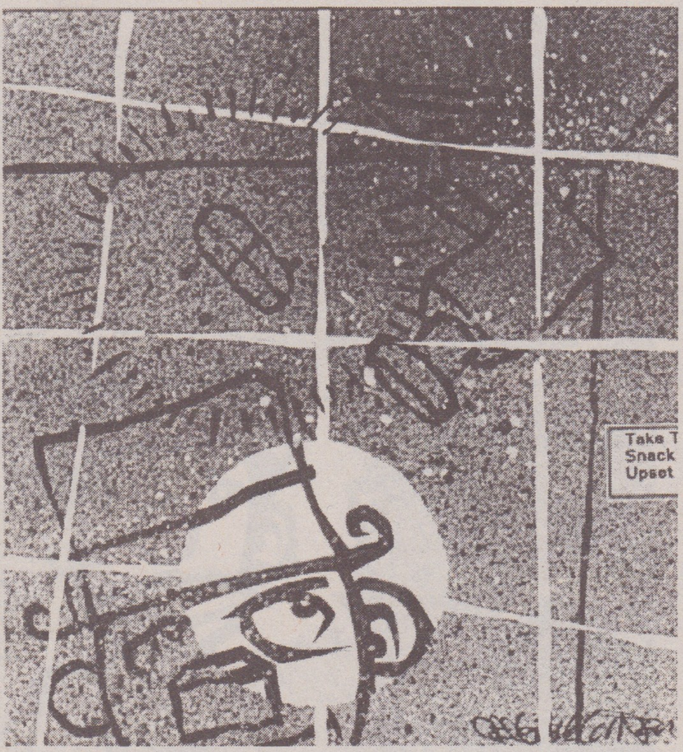
Notice, this is not what's called corporate welfare. What they call corporate welfare, which also never gets touched,is a different category completely. That's like giving a special shot in the arm to some particular corporation. This is something quite different. This is the way in which our economy works. The way our economy works, take just about any dynamic sector of it you know, at least that I know and have studied, and you find that it's based on massive public subsidies and privatization of profit. The public pays the costs and takes the risks, and private systems make the profit if there is any. Cobb County is just an extreme example of this.

You ask, How come people are deluded? How often do you read this? This are not particularly subtle facts. There are glaringly obvious facts. The reason is because people like Thomas Friedman and everyone else in the business knows that they're not supposed to write about these things.I'm not claiming he thinks about it. In fact, the people who write about it are probably more deeply propagandized than the people they're talking to. You cannot be a good propagandist unless it's in your bones. It's extremely hard to lie.I think we all know that from personal experience. It's hard to lie to people. Every one of us lies to people all the time,unless we're some kind of crazy angels. But the way we do it, and I'm sure you know this, is you first convince yourself that what you're saying is true. You're an eight-year-old kid and you steal a toy from your brother. Your mother comes in and yells at you. You don't say, I wanted a toy and he had it so I took it because I'm stronger than him. What you say is,It really wasn't his, and besides, he'd taken a toy of mine,and anyway, I needed it more than he did, so it was right for me to take it. If people haven't had that experience, they're some other species. That kind of experience goes all the way up to being a hotshot journalist for the New York Times. You don't

"So you'll read liberal columnists in the New York Times very angrily saying when people talk like this, 'Nobody tells me what to write. I write anything I feel like.' Which is absolutely true. If people with real power weren't sure that they were going to say the right things, they wouldn't be in a position to say anything they feel like."

even make it into those circles unless you're already so deeply overwhelmed by doctrine and propaganda that you can't even think in other terms. So you'll read liberal columnists in the New York Times very angrily saying when people talk like this, nobody tells me what to write. I write anything I feel like. Which is absolutely true. If people with real power weren't sure that they were going to say the right things, they wouldn't be in a position to say anything they feel like.

How does that work? It starts from childhood, in kindergarten, on television. There's selection for obedience from the very first moment. Just think about—I'm guessing, so tell me if I'm wrong—when I think about my own school experience or any other school experience I know about,there was selection for obedience. I ended up going to fancy colleges like this place. The way I did it was by shutting up.If I thought that the high school teacher was a horse's ass,which I did most of the time, I didn't say—sometimes I did and got thrown out of class—I learned not to say anything,to say, Okay, I'll do the next stupid assignment because I know that's the way I'll get ahead and ultimately I'll do this and that. If you have whatever ability it takes to do this kind of thing and are sufficiently disciplined and passive,you make it through up to the higher echelons. There are people who don't. I know some. Some of my own kids just didn't. They get into trouble. They're called behavior problems, or disruptive, or you stick drugs in them because they're just too independent, and people who are independent are a pain in the neck. They disrupt the system. They're going to be cut off one way or another.



I can tell you, in graduate school, you read applications,you can detect between the lines when the person who's writing a recommendation is telling you, Keep away from this person, they're going to cause you trouble, which means usually they're going to go off and do the wrong thing. I don't want to exaggerate. In the sciences it's somewhat different.The reason is the sciences simply require this kind of independence. They'll die unless people are challenging and questioning all the time. So when you look at people who are studying physics at MIT, it's totally different. You encourage people to be challenging and creative and so on. But in most areas you don't. You want them to be passive and obedient and supportive and to fit some kind of niche inside a managerial system which is top-down and doesn't make too much of a fuss. The people who don't accept this are weeded out in one or another fashion.

It's a tricky question. I don't mean to suggest there's an easy answer to your question. If there is, I don't know it. But it seems to me an awful lot of our whole system of thought control—by that I mean education, television, family life—is geared to supporting that kind of passivity. And institutions that break out of it, as the labor movement does, are subject to a lot of pressure. They're crushed insofar as one can crush them. The labor movement always broke out of it. Its picture was always different, from the very beginning. You go back to the beginnings of the labor movement, it's farmers bitterly opposing the degrading and oppressive modes of industrial capitalist organization that were being forced on them.

One of the most interesting books I know (*The Industrial Worker 1840-1860*)-and if you haven't read it I urge you to—is the first modern book on labor history that I know of by Norman Ware around 1924. It was just reprinted, so it's easy to get. It's about the labor movement in eastern Massachusetts around 1850 and 1860. It's mostly quotes from the labor press, which are fascinating. It's mostly young women from the farms, who were called factory girls. An eighteen-year-old kid comes in from the farm and is working in the mills in Lowell. Or artisans in Boston, people like that.They had their own press, a very lively, extensive press, big.It's like the scale of the commercial press in those days. It's very interesting, very eloquent, very well written. They took for granted, as the labor movement always has unless it's beaten out of people's heads, that those who work in the mills ought to own them. They regarded industrial capitalism as just another form of slavery. This is without Marx,no socialism, no foreign radicals. It's all just working people from their own experience. Very literate. One of the things they complained about was that their culture was being taken away from them. An artisan in Boston, if he had a little extra money, would hire a boy to read to him, and that meant read classics. They said, the values that we fought for in the American Revolution are being taken away from us. We're being forced into another kind of tyranny which we don't want, namely the tyranny of the hierarchic industrial system. And they also opposed what they called the "new spirit of the age." This was 1850. The new spirit of the age was, gain wealth, forgetting all but self. The same thing that is drilled into everyone's head today. You've got to gain wealth, forgetting about everybody else. They were trying to drill it into people's heads in 1850, and they were resisting it, because it's degrading. It's not the way human beings are.It takes a long time to drive normal human sentiments out of people's heads. And they keep popping up again

In fact, it looks to me as though the whole history of the labor movement is a struggle against the new spirit of the age. That's one of the reasons it's constantly repressed.Other independent efforts are also constantly repressed, not always successfully. The world's a lot better than it was a hundred years ago, or fifty years ago, because these struggles get repressed, but they leave a residue. They have successes. They're beaten back. They go on from those successes. Over time, it sort of gets better.

Structures that are based on authority and dominance will just normally act without even thinking about it to block such tendencies. Sometimes they think about it, like in the manuals of the public relations industry, they think about it very hard. They're putting out billions of dollars a year to control the public mind. You've got to think about what you're doing. But most of the time you don't think about it. You're just part of it. You don't think about the fact that when you go through school you're being trained for obedience and passivity. But I think if you look back, at least if you're like my experience, you will recognize that that happened. When you watch television, some sitcom, you don't think, I'm being exposed to the Mohawk Valley formula. But you are. That's the picture of life that's presented,day after day after day. People have personal problems, but nothing that would bring them together to struggle against the new spirit of the age. When was the last time you saw a sitcom about that? What you get is this stuff that flows out of the PR industry, very consciously.

Another aspect of it is demonizing labor. So a major element in the huge public relations propaganda after the Second World War was strictly demonizing labor. And the labor movement knew that. There was a fairly substantial labor press, even then. As late as the 1950s there were still about eight hundred labor newspapers which were reaching maybe twenty or thirty million people a week. Not commercial media, but pretty substantial. And they're interesting reading, too. They were trying to, as they put it—I'm not talking about anything radical, no left-wing press, just labor newspapers, the conservative American labor movement—they were talking about developing antidotes to the poisons of the kept press, the commercial media, who were demonizing labor at every opportunity and trying to undermine our achievements and glossing over the crimes of the corporate rulers who run the society. There's a good book on this one,too. This tells you something about American academic life.The first study that I've ever heard of in the U.S. on this major theme of modern history just appeared in the University of Illinois Press, called *Selling Free Enterprise*, by Elizabeth Fones-Wolf. It's kind of apolitical. She doesn't have any special point of view. But the material in it is pretty revealing. It's the next part of the story that I was going to get to.

This hazard facing industrialists in the rising political power of the masses that led to the Mohawk Valley Formula terrified the daylights out of the business community. It was put on hold during the Second World War. But it took off immediately after the Second World War on a huge scale,instantly, and that's what she's talking about. Selling free enterprise. The idea was, as they put it—remember that the U.S. came out of the Second World War pretty social democratic, like most of the world, like those Italian workers who had to have ideas about worker management beaten out of them by force, an awful lot of people in the U.S., too, like maybe half, thought that there ought to be popular control over industry in some fashion. This is so exotic in the U.S.that the fashion was never described. But somehow the government could do a better job than private power. Things like that. There was enormous support for social programs.That had to be beaten out of people's heads, and fast. The leaders of the public relations industry said, we have three to five years to save our way of life. We have to fight and quickly win what they called the "everlasting battle for the minds of men" and indoctrinate people with the capitalist story so fully that they can repeat it on every opportunity.They weren't kidding around. For example, about a third of the material in American elementary schools was coming straight out of corporate propaganda offices by the early 1950s. Sports leagues were taken over. The churches were taken over. The universities were attacked. It was an across-the-board major effort to try to win the everlasting battle for the minds of men. And it's still going on.

Here it's conscious. Most of the participants it's just in your bones. Especially if you've been through an elite educational system. Then you're really deeply indoctrinated.That's my own feeling, I don't know how to measure it, is that you find more passivity and obedience in the elite centers than you do out in the streets or in the state colleges.

There's a belief, held by some, that a conspiracy rules the world. What do you think of that?

Adam Smith—you're supposed to worship him but not read him—once remarked that if you find two businessmen talking to each other, they're involved in a conspiracy against the public. There's something to that. You can read descriptions like what you're saying in the business press.So for example, in the Financial Times of London, which is the most important business newspaper of the world, a couple of years ago they had an article by the economics correspondent of the BBC, all very establishment stuff, in which he said something like this, that what's evolving is what he called a "de facto world government" in a "new imperial age." The de facto world government is a set of shadowy institutions. You know they're there. You just don't know what they're doing. They basically serve the interests of transnational capital and financial institutions. He said,for example, the G-7, the seven rich countries, meaning just their executives, their leadership, nobody else knows what they're doing, the IMF, the World Bank, the World Trade Organization get together and they're running a de facto world government. I think that's a metaphor. It's not that they get together somewhere and say, here's what we're going to do. They do get together, but it's usually extremely boring. If you were unfortunate enough to have gone to this Davos conference in Switzerland the other day, I'm sure you would have been bored out of your mind. I do a lot of reading of this stuff. The Trilateral Commission is one of them. They publish regular documents. They're so boring. For a couple of years I stopped subscribing. It was so predictable and boring and pablum. Besides, you can read it in Foreign Affairs or the New York Times business page.

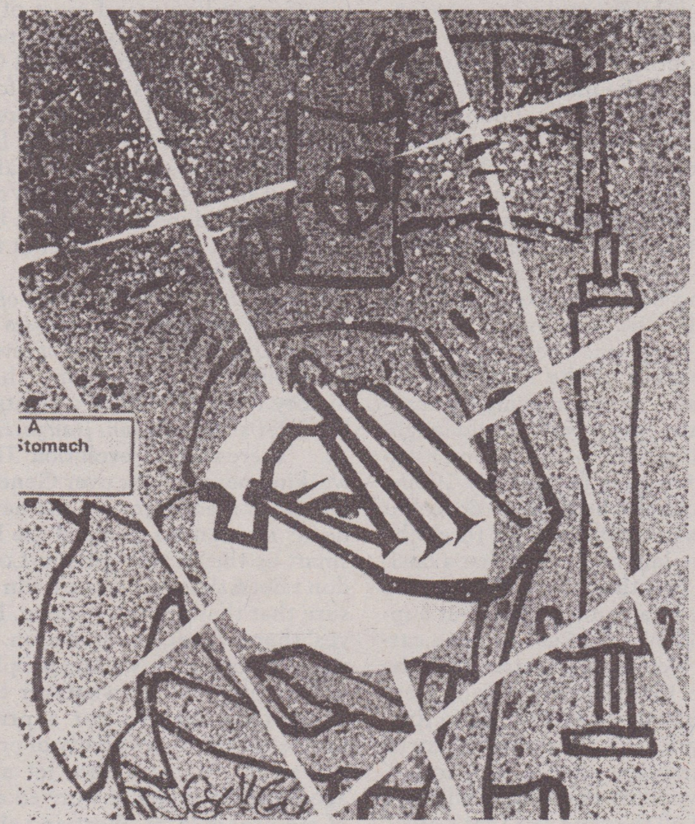
But yes, they do get together. And sometimes, when things get scary, they really do things. Take, say, the Trilat-eral Commission. The one publication of theirs which really is interesting and worth reading ... this is the commission that was put together by David Rockefeller around 1973,and it's one of the ones that people refer to when they talk about this secret nexus of rulers, although as I say it's mostly a bore. In 1975 their first publication was very interesting. I'd urge you to read it if you haven't done it. It's called "The Crisis of Democracy."

It's very much in line with the kind of stuff I was talking about before. This is the first getting together after the 1960s. All this ferment went on in the sixties, women and minorities and all kinds of people who are supposed to be kept in their place were suddenly trying to get into the public arena and do something about their interests. That again drove people crazy, just as did the working class struggle in the 1930s. So here you

"The same thing that is drilled into everyone's head today. You've got to gain wealth, forgetting about everybody else. They were trying to drill it into people's heads in 1850, and they were resisting it, because it's degrading."

have a gathering of elites.Trilateral means U.S., Europe and Japan. These are elite elements, mostly on the liberal side. If you look at the composition, it's roughly speaking around Carter Democrats. In fact, the whole Carter Administration, including Carter himself, was drawn from this group. That's roughly the complexion in all three of the countries. They were concerned about what they called the crisis of democracy.It's interesting to read what they said, because at that point they were concerned. The crisis of democracy is the fact that normally passive and marginalized parts of the population,the overwhelming majority, are suddenly trying to get into the public arena to press their demands. If you believe the stuff they teach you in civics classes, that's supposed to be democracy. But if you're smart enough to have made it to Harvard, you know that that's the crisis of democracy and you've got to stop it. [laughter]

The American reporteur, Samuel Huntington, the guy who wrote the U.S. part of it, is a professor at Harvard.Shortly after he got one of my favorite titles. He was called Professor of the Science of Government at Harvard. I've always liked that one. He wrote the American side of this trilateral theme. But the others are more or less the same.I don't want to suggest he's different. I think he's kind of like a New Deal Democrat. We're not talking about Jesse Helms. He gave his ideal, described the good old days, sort of let his hair down a little. He said in the good old days,before the crisis of democracy, Truman had been able to run the country with the help of a few Wall Street lawyers and financiers. That's that alleged conspiracy you're talking about. Of course he's exaggerating. It wasn't just Truman and a bunch of Wall Street lawyers and financiers. But that's the image. That would be perfect. If you had that,there'd be no crisis of democracy. But when you have women and blacks and young people and old people and farmers and all these scum trying to get into the public arena, that's a problem, exactly the problem that Madison worried about.So you've got to somehow marginalize them.



In this case, it is public in a way. You can read it. You've got to work a little to find it, but it's worth reading. But most of the stuff is very boring. It's like the literature of social science. Hard work. You've got to do it if you feel a duty.

Most of the countries in the world have normal bilateral relations with Cuba. Why is the U.S. virtually alone in its hostility toward Cuba? What explains U.S. policy?

Let me just report again some truisms that you would read all over the front pages of the newspapers if there was any commitment to trying to tell important and uncontroversial truths. There's nothing I'm going to say that's in the least controversial. But let's run through the history, because it's interesting.

Cuba was the first foreign policy problem for the U.S. It goes back to the 1820s. This is no new thing. Back in the 1820s the nice guys, like Thomas Jefferson, who were planning to take over the hemisphere, saw Cuba as the next place to pick up. They'd already stolen Florida from its inhabitants, claiming to have taken it from the Spanish, but actually from its inhabitants, and their eyes were now moving toward the West but also on Cuba. That was the next prize.

There was a little problem: the British fleet. There was a British deterrent, just as in the 1960s there was a Soviet deterrent. The British were the hated enemy in those days,mainly because of their power. They were preventing the U.S. from expanding, like they prevented the U.S. from conquering Canada a couple of times, which the U.S. had been trying to do since 1775 and may have finally achieved in the so called free trade agreement. Cuba was sitting right there, a valuable place. You couldn't get there because the British were in the way. John Quincy Adams suggested that we just be patient. He said it will drop into our hands like a ripe fruit by the laws of political gravitation, meaning by the time we get stronger and the British get weaker, things will shift around and we'll be able to take it over.

By the end of the century that had happened. The British were being pushed out of the game. The U.S. was getting more powerful. During something that is ludicrously mistitled the Spanish-American War, the U.S. intervened in Cuba primarily to prevent it from liberating itself from Spain. You take a close look. That's an interpretation. Don't take my word for it. But I think if you look you'll find that what happened is that the intervention in Cuba was primarily an effort to make sure that its liberation from Spain didn't mean liberation. Cuba was quickly turned into an American plantation, with restrictions on its options,bought up by American agribusiness.

When Cuba tried any funny ideas about moving towards independence, it was smashed down. For example, Franklin Roosevelt is famous for the good neighbor policy. We don't intervene any more in the affairs of our neighbors. Take a look at 1934, when Cuba made the mistake of trying to elect a moderate social democrat with more or less independent ideas as President. That's going too far. Out. So it continues up through 1959.

In 1959 Castro comes along. There was a little bit of toying with the question of whether we can maintain the new Cuba in our system or not. This is not a new policy issue. Remember it goes back to the 1820s and hasn't changed much. Within a couple of months it was decided that Castro's too big for his britches. There are no Russians.He's anti-communist. He's jailing members of the Communist Party. There's no question of the Russians or the communists. By late 1959, U.S. planes were already bombing Cuba from Florida bases. The State Department claims they didn't know about it. Sure. Okay. But try that if, say, Cuban planes bomb the U.S. and say, The Cubans didn't know about it. But it happened.

In March 1960 the Eisenhower Administration made a formal decision. It was secret, but now it's declassified, so you can find out about it. They made the formal decision to over-

"You've got to think about what you're doing. But most of the time you don't think about it. You're just a part of it."

throw the Cuban government and take over. March 1960. Remember. No Cold War. No Russians. No Communists. Just independent Cuba. From that point on, up until today, Cuba has been subjected to extensive international terrorism, economic strangulation, without an end. And it's not trivial stuff. Just to give you one small example. This one comes from an absolutely impeccable source, Raymond Garthoff, who is a very conservative and respected historian, right inside the CIA intelligence apparatus, now writes historical work on all this stuff. Take a look at his book *Reflections on the Missile Crisis*, which he's writing partially from the inside, partially as a historian. There's a little item in there somewhere where at the peak of the missile crisis,when it had sort of theoretically been solved but it still was not over, like the missiles were still there, one of the Mongoose teams, these terrorist teams that Kennedy had sent into Cuba to smash the place up, which was apparently acting out of control at the time, there's no evidence that Kennedy had ordered it to do this, so maybe it was on its own, but one of them blew up a petrochemical plant in Cuba,which according to him, he doesn't verify it, but he says it's alleged and apparently takes it seriously, four hundred workers were killed. Suppose Cuba blew up a factory in the U.S. and four hundred people were killed. Think it might make the newspapers? We'd probably nuke them. But this is us.

This is incidentally one tiny footnote to a long history of terrorism. This was right at the peak of the missile crisis, when for all I know Cuba had its fingers on the missiles. I don't know that. But somebody did. For those of you who want to know about why people believe what they do, do a little check and see how much information you can find out about this. I'll save you the trouble. This is it. I've repeated it probably twenty times in books that nobody would dream of looking at or reviewing. But that's one little item. It goes on to poisoning crops and livestock and shooting down fishing boats and strafing hotels and blowing up airplanes.Meanwhile, the economic strangulation goes on. Permanently. For a long time there was a pretense that we've got to do this because of the Russians. Because Cuba is a tentacle of the Russian monster trying to strangle us. In an intellectually free country, everybody would laugh. In fact,when Kennedy once tried to get the Mexican ambassador to join in some anti-Cuban action back in the early 1960s, the Mexican ambassador actually told him he'd like to do it, but if he announces it in public in Mexico that Cuba's a threat,he said, forty million Mexicans will die laughing. And that's basically true. The idea that Cuba could be a threat even if it's armed by the Russians, I can't even think of a counter-part, but suppose that before the end of the Cold War Russia had been carrying out massive terrorism against Denmark and strangling the country. Let's imagine it could do that.Because it said Denmark was a threat. Denmark was way more of a threat to Russia than Cuba is to the U.S. Denmark is an advanced industrial country. It's a member of a hostile military alliance, well armed. If the Russians had said that, you wouldn't laugh. It would be a sign of their lunacy. But we say that all the time and that's okay, be-cause that's us. We're properly indoctrinated.

To judge how much of a Russian threat it was, bear in mind that the formal decision to overthrow the government was taken in March 1960, when there were no Russians. It continues under the pretext of a Russian threat as long as the Russians were around. What happened when the Russians disappeared? November 1989. The Berlin Wall falls.No more Russians. What happened to Cuba? If the story of the last thirty years that we hear from Arthur Schlesinger was true, we should have welcomed Cuba with open arms.No more tentacles of the Russians. Did it happen? No. We drew the noose tighter. All of a sudden it wasn't because the Russians were a threat, it was because we loved democracy so much, as you can easily demonstrate by looking at what we do around the world. If you take a look at the educated classes, they didn't skip a beat. From one day to the next it's defending ourselves against the Russian threat to loving democracy. With this history out in the open. That's a real achievement. I doubt that a totalitarian state could achieve anything like that.

Up until now it's, We love democracy so much. Then the only question is, what's the best way to achieve democracy?Is it the Helms-Burton Act or by the Canadian Prime Minister going there? This is discussed as if it were serious.That's the interesting part. It's not forty million Mexicans die laughing, which it ought to be. It's discussed as if it could conceivably be serious. It can't possibly be serious. The only question is how to make sure that Cuba will go back into the box in which it was supposed to be put in 1820. If they can force it back there by one or another means, fine.we'll accept Cuba. We can call it democracy, even if it's run by some brutal murderer. Like we call Mexico a democracy.We call Colombia a democracy,.in fact, the best democracy in the hemisphere. It even has an independent political party, which was allowed to function in 1985. Since that time about 3,000 of its activists have been murdered, mostly by security forces and paramilitary forces, including every presidential candidate and most of the mayors, but it's there. It's got to be a democracy. And since we love democracy so much, we think it's fine. So maybe if Cuba ends up a democracy like that, it'll be fine, as long as it follows orders.

There ought to be a hundred million Americans who would die laughing over this, and the fact that they're not is an indication of the grip of the doctrinal system, which is really powerful, and in this case primarily among the more educated sectors. If they don't know these things, it's a conscious decision not to know. It takes work not to know these things. You don't have to really explore.

Given the battle for the minds of the masses and the fact that it's critical to mobilize those masses to achieve rights for workers, do you see any solutions short of revolution?

Sure. The solutions that have worked all through history.How did workers' rights get established more or less in the 1930s? *Revolution. [laughter]*

There was no revolution. There was certainly a threat.When working people took over General Motors, that's no joke. People got scared. Because the next thing that will come to their heads is, what do we need the bosses for? Maybe they'll get as smart as the factory girls in Lowell 150 years ago and say, we don't need those guys. we'll run it ourselves. You've got to make sure that that doesn't happen, because that's really trouble. So yes, there was accommodation. Right through history that's the way it's worked.Nowadays people who consider themselves more or less progressive, whatever that term is supposed to mean, think that they've got a pretty rotten life. Look at our problems.There are plenty of problems, but it's a lot better than it was thirty years ago, let alone fifty or a hundred years ago.Nowadays you're worried about how to protect some kind of medical system. Worrying about that thirty years ago?There wasn't any. Or take, say, women's rights. Plenty of problems about women's rights, like the way affirmative action is being used to attack people. It wasn't a problem thirty years ago. There were no rights.

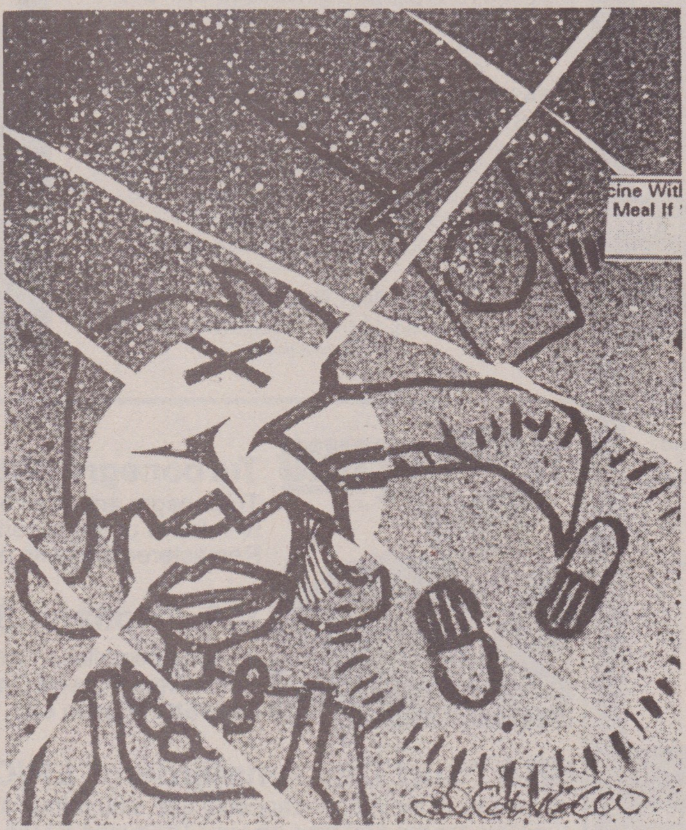
Take issue after issue, over time the struggles take off from a higher level than before. You think it looks bad for labor now, have a look at the 1920s. The fall of the house of labor in a most undemocratic America, when workers could do nothing more than try to pursue individual survival strategies. And remember, that was the period of mass industrialization, the establishment of the automobile industry. It's not a rural country. What you do is try to keep making things better. Is it a revolution or not? That's a question of definition. I think, myself, I agree with

"Why should corporations have any rights at all? That's not in the Constitution. It's not even by legislation. Corporate rights were achieved mostly through courts and lawyers, and pretty recently."

those mill hands in Massachusetts that the people who work in the mills ought to own them, in general. If there are steps toward that happening.

I guess you could call it a revolution.But I don't see why it shouldn't just happen.I'm referring back to your comments about the media and the great public relations ploy.

But I think all that stuff's totally illegitimate. That goes way back to something much earlier. Why should corporations have any rights at all? That's not in the Constitution.It's not even by legislation. Corporate rights were achieved mostly through courts and lawyers, and pretty recently. The main decisions are early in this century. It's not graven in stone. There's pretty good literature on this. The best book is by a Harvard professor, Morton Horowitz at the Law School, has a couple of books called The Transformation of American Law. One of them goes up until 1860 and the other from 1860 to 1960. But the main theme of these two big volumes, it's interesting reading, is how the legal system was reshaped to accommodate to the needs of private power.All the way through that's been the main theme of the legal system, how to modify it so that illegitimate tyrannical authority is given more and more power, undermining democratic principles. He doesn't say it in those words, but that's what it comes down to. The big step, the major step was the transfer of rights to private tyrannies, which is what corporations are, early in this century. As he points out, he doesn't go into it much, but I think he's right, this developed out of Hegelian ideas about the rights of organic entities over individuals, which are also at the roots of Bolshevism and fascism. I should mention that that comparison may sound exotic now, but it wasn't sixty years ago.You read, say, mainstream American political economists like Robert Brady, back in the early 1940s, he wrote books about big business is a system of power in which he points out these things are basically totalitarian in structure,which they are. So where do they get their rights? Through courts and lawyers. By playing one state against another.It's something worth thinking about when you listen to this"devolution" business. The point of getting power down to the states is so that any business, even a middle-sized business, can make sure that the money goes into their pockets, not into the pockets of poor people. It's trickier to do it at the federal level. So that's why you've got all this new philosophy about federalism. Not that federalism would be bad, but not when you've got private tyrannies around.



This establishment of private corporate power is a dramatic example of that. Early in this century, maybe around 1905, the state of New Jersey figured it could make a killing by getting the big corporations to move from New York, where they always were, over to New Jersey simply by giving them a lot of gifts. It's kind of like when Alabama gets investment from Germany. The taxpayers pay for it,but somebody makes a killing. That's exactly what they did.New Jersey gave corporations all sorts of gifts to move across the river. That's why you have so many things called Standard Oil of New Jersey, because they moved across the river so they could be incorporated there. It's a lot cheaper for the big power because the taxpayers of New Jersey pay them. Delaware was another case.

Of course New York had to accommodate them because everyone was moving across the river. That's the new federalism, back in the early part of this century. By such a mechanism public funds did end up in big, deep private pockets, and corporations gradually got rights that are in my opinion totally illegitimate. Those rights can be taken away very simply, without a revolution. Every corporation has a state charter. They're supposed to be there for some public good. It was true maybe two hundred years ago. We could establish a corporation that would build a bridge across the Charles River. That's what a corporation was supposed to be. It's changed a bit over the years. By now they are huge tyrannies, bigger than states, involved in all kinds of strategic interactions with one another in violation of any conceivable market principle. There's no reason why they should exist. And the media are just part of it.

It's particularly harmful to democracy when media systems are in the hands of private tyrannies. It's bad enough if the guy who's making shoes is, or cars. That's bad enough. But when it's control over the doctrinal system and information, that's much worse. That's why I think the stuff that's going on in telecommunications right now should really have a lot more attention than it does. Here's this huge system, built at public expense. You guys paid for it.And as usual, being handed over to private power now that it's profitable. It's very likely, most media analysis with their heads screwed on see, and even report, that it's going to end up in the hands of a half a dozen megacorporations internationally. That's worse than the oligopolies that run steel and computers, because here we're talking about a new mode of information and communication, as always built at public expense, and right now, right in the middle of it, being handed over to public power.

Incidentally, it's not being reported. It's not like there's no reporting. We've heard about the Telecommunications Act.But it wasn't discussed as a public interest issue. It was discussed as a business issue. Most of the reporting was in the business pages. This is the big legislative achievement of the last Congress, the Telecommunications Act of 1996.Reported in the business pages and not as a public interest issue. It's not supposed to be a question of public interest whether major systems of information and interchange are handed over as gifts to Rupert Murdoch. That's not supposed to be an issue of public interest. The only thing that was discussed was, do you give it to six corporations or twelve, or do it this way or that way. That's effective indoctrination, when these things don't even occur to people. It takes real indoctrination. But I think you're right. This is worse than the handing over of decision making power to private tyrannies, because in this case it's also handing over the things that they're going to use for the control of the public mind. These systems could also be used to liberate people.

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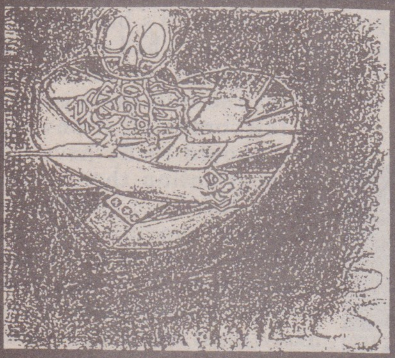

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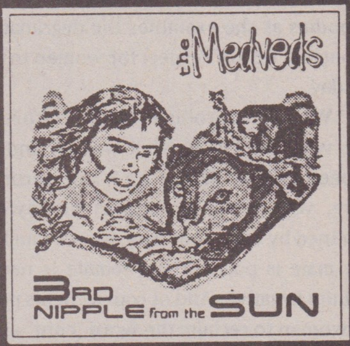

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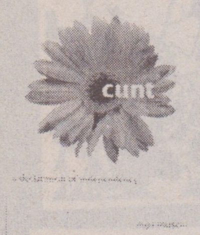
MRR BOOK REVIEWS

Cunt: A Declaration of Independence • Inga Muscio
277 pages • $14.95
Seal Press • 3131 Western Avenue, Suite 410 • Seattle WA • 98121



Cunt: A Declaration of Independence is definitely the cutest book I have ever read. Literally. It's small and soft and bright yellow with a baby pink flower on the cover. I was all ready to write down my precious thoughts and dreams inside when I realized it wasn't a diary after all. Well, at least not a blank one anyway... After a somewhat slow start, *Cunt* proves that looks can be deceiving, cuz inside all that cuteness lies an amazingly powerful message. Inga Muscio jumps head first into the relentless struggle against patriarchal language as she encourages women to reject negative connotations of the word "cunt" and reclaim it as a positive, unifying force symbolizing both women's power and strength. Muscio exposes the cultural forces that negatively influence women's relationships with their bodies as she examines the degradation of "cunt" from its origin as an ancient title of respect for women to the much maligned expletive it is today.

We are all products of the culture in which we live. In other words, what we know, what we feel and what we act on is what we have been taught. Therefore it's no surprise that within a patriarchal culture, where the principles of power and control have been determined by male authority, we are taught a system of gender polarity where male is positive and female is negative. Masculinity positive; femininity negative. And of course, penis positive; cunt negative. Muscio urges women to reclaim the word "cunt" as well as their actual cunts by disregarding the derogatory messages they receive about their bodies and womanhood. She points out how society attaches taboos, violence, shame and/or embarrassment onto issues that affect women as a means of social control, i.e. "the curse" of menstruation, the fear of pregnancy and pain of childbirth, both planned and unplanned, the disregard for women's orgasms and women's sexuality in general, the criminalization and delegitimization of sex work, and last but not least, sexual assault and rape. And here's where Muscio really earned my respect: she offers alternatives. Alternative ways to alleviate menstrual pain without drugs, natural alternatives to tampons and pads, herbal emmenagogues and abortifacients for unwanted pregnancies, and non-pharmaceutical birth control methods to name a few. Plus, *Cunt* concludes with the ubiquitous resource guide, a "Cuntlovin Guide to the Universe" listing filmmakers, web sites, magazines, businesses and organizations *"that in some way or another challenge the existence of cunthatred in our society by being fighting* (sic) *and strong and wicked badass."*

"We arrive at reconciliation by confronting learned, internalized misogyny and re-educating ourselves on our terms." Muscio borrows heavily from the writings of bell hooks and Audre Lorde, but then again, who can blame her? Lorde and hooks said it best. They were the first to teach me about the power of language and the power in reclaiming the very language which was made to work against me. To reject social constructs based on patriarchal definitions of women's reality by developing positive self concepts and identities, envisioning new perspectives and learning self love, self worth and self respect. And I'm thrilled to see that I am not alone. I found myself grinning maniacally and nodding my head emphatically while I read, ecstatic to see my own long-held beliefs and ideas mirrored back at me. Ecstatic that feminist consciousness is not yet dead. But most of all, ecstatic that there are women and men out there who are reading the word "cunt," for the very first time, in a publication not even remotely associated with Larry Flynt! And like they say, visibility is the first step towards acceptance.

But one major point of contention I have is with Muscio's decision to open *Cunt* with what can only be called a disclaimer, *"Let it be known, throughout this book, the author is fully cognizant of the fact that many men in this world strive for women's rightful place in society. Without the work, study, love and support of certain members of the male sector of humanity, this book would not have been as thoroughly articulated as it was. The author is grateful and indebted to many members of this sector of humanity, both living and dead of which her loving father, brothers, nephew, Malcolm X and Robert Graves are merely six."* Had she chosen to include this "Author's Note" at the end, I may have been able to overlook it. But front and center, proceeded only by the book's dedication page, reads a hell of a lot like an apology for what lies ahead. Too bad, cuz what lies ahead is a smart, entertaining and empowering read for both women and those without cunts. —Catherine Cook

DESTROY—The Sex Pistols, 1977 • Dennis Morris
155 pages • $29.95
Creation Books • PO Box 13512, Berkeley CA 94712

Destroy is a book whose whole reason for being is due to the fact that the photographs contained within its pages have, for their subject matter, the Sex Pistols. In spite of an introduction that attempts to draw the reader's attention to the life and career of Dennis Morris, the photographer, you can't ever get past the objective of this book, which is to cash in on the Sex Pistols' name and myth. Dennis Morris certainly, as a photographer, would not have included as many gratuitous images as are displayed in *Destroy* if he were only trying to showcase his talents; that approach only serves to undermine one's best work. Dennis Morris, who was the "official" Pistols photographer, likens shooting the Sex Pistols to being a photographer in the Vietnam War, something that isn't at all captured in his photographs—even if the climate made it seem that way at the time they were taken. The photography in *Destroy* does preserve the Sex Pistols in all their pre-American tour glory, which also happens to be a post-Glen Matlock era Pistols. It captures that short time in the Pistols' lifespan where they stopped being an important band to the development of punk, and instead became a media event and commodity made all the more valuable by the image-furthering endeavors of people like Dennis Morris. *Destroy*, ironically, does not stand as a testament to the validity of the Pistols' place in history, or the photography of Dennis Morris, but rather it celebrates the Glitterbest production team of Malcolm McLaren and Vivienne Westwood (and Bernie Rhodes, who played a big part in the early careers of Glitterbest and the Sex Pistols, but who later gained fame as the Clash's manager).

The Sex Pistols are even today a combination of image and myth. A myth spun from the imagination of Pistols' manager and capitalistic parasite extraordinaire, Malcolm McLaren, and an image designed and manufactured by Vivienne Westwood. It's the myth and image that

enlivens the pages of *Destroy*, and maybe the only aspect of the Pistols' existence to transcend time, hypocrisy and the natural progression of punk as a music and an ideology. To think that the Pistols wore these Westwood designs as far back as 1976 is in retrospect a far more rebellious idea than a majority of those proposed in the Sex Pistols' music. The fact that the same outfits can be seen on the various members of the band throughout the book just further illustrates the falseness of the Pistols themselves, while at the same time highlighting the innovative vision of its creator. It's also part of the myth in the sense that part of what made the Pistols and their inner circle of scenesters seem so cool was the specially-designed clothing they wore. This was to have an effect on many of the bands from that era (namely the Clash) who also wore specially designed clothing. These bands were in image the antithesis of the big-name rock stars of the day, but were in fact part of a full blown image-making machine that they knowingly became cogs in. There are a number of photos that capture some of the Pistols' fans who were not a part of the elitist group known as the inner circle, and it is here that you see the true beginnings of punk and specifically punk fashion. Unable to afford the pricey Westwood designs, these kids appropriated the ideas while achieving the effect in an affordable, practical manner. These kids look much more like early LA punks than they do the Pistols.

Destroy is a good book to own for those of us who take a great interest in the developments of social movements, and in particular the punk movement whose beginnings passed through a fetish clothing shop on Portabello Road and a catalystic group of blokes who later became what many consider to be the most important band in punk history. —Jay Dead

Sarajevo Blues • Semezdin Mehmedinovic
122 pages • $12.95
City Lights Books • 261 Columbus Avenue • San Francisco, CA 94133

Anyone who thinks they have a hard-core DIY ethic should talk to Semezdin Mehmedinovic. A Bosnian writer/poet who lived in Sarajevo while the city was besieged, Mehmedinovic managed to make an award-winning film as shells were falling around him, published books while desperate citizens were chainsawing the city's greenery for fuel, and helped organize radio magazine shows when there wasn't enough paper to produce actual magazines. From this chaotic era of culture in the face of war comes Mehmedinovic's book of vignettes and poems, *Sarajevo Blues*.

For many in the U.S., the political situation in the former Yugoslavia has been an incomprehensible muddle involving unfamiliar people and places whose names are full of bewildering consonant clusters. *Sarajevo Blues* brings this confusion into clearer focus, and not just because a Bosnian pronunciation guide is included at the beginning of the book. The content consists mostly of short sketches where the physical realities of Sarajevo life—grenades and water lines—mingle with philosophical comments on life, literature, and war. Sometimes the result is details of small, extraordinary beauty. In "Grbavica", Mehmedinovic writes, "The snipers, at least those aiming at Sniper Alley, shoot from the Jewish cemetery.... Dear Lord, punish all those who desecrate Jewish graves. And punish me, if it was a sin that I picked violets there when I was young."

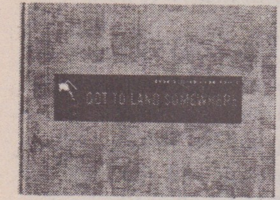
There are certain frustrations to reading Mehmedinovic's work. One is that it is translated. Maybe it's just my glass-half-empty attitude, but sometimes it's hard not to wonder what you're missing. There's a slight muffled quality to Mehmedinovic's language, which may or may not have to do with the transition from Bosnian to English. Also, although Mehmedinovic's vignettes are skillful, they feel at times too short. Just when you start getting involved in the scene and characters, you reach the last line; reading these pieces feels like chewing gum when you want to be eating pasta. However, since Mehmedinovic was contending during his writing with the constant presence of sniper fire and a lack of food and electricity, he can probably be forgiven for the occasional short attention span of his work.

What Mehmedinovic does best in his stark prose is to showcase, without self-pity, the personal ironies of this war where a "civilized" nation tore itself apart like a frenzied dog ripping at its own innards. He writes about a friend whom he used to play soccer with; the day the war started, this companion was missing from the game. Later that day, as he took the trolley home, it was apprehended by a group of armed men, among whom was his missing soccer mate. He writes about a young man desperate to cut in front of the water line to fill up his water canister; "since he's already loaded his canister, he hurries to the end of the street and gets hit by a grenade." One of the most chilling parts of *Sarajevo Blues* is Mehmedinovic's commentary on Radovan Karadzic, the vitriolic Serb leader responsible for much of the hateful language and atrocities committed against Bosnians during the war. Mehmedinovic describes the Karadzic he knew before the war—a man who moved in the same literary circles as he did and whose books of children's poems were beloved by Mehmedinovic's own son. (Imagine having to explain to your child that Dr. Seuss suddenly wanted you, your friends and family exterminated from the world.)

Perhaps the ultimate irony of *Sarajevo Blues* is that, after shivering and starving through the siege of Sarajevo, Mehmedinovic came to the U.S. as a political refugee in 1996, after peace had been established in the city. In an interview with the book's translator, he elaborates on the uneasy truth that peace is often more difficult than war: "From the exhaustion of this collective survival, I think people just had to turn back on each other as some kind of a defense mechanism to regain a sense of autonomy." He speaks about his horror at the current post-war political structure, where "people involved in the destruction of historical towns and the killing of civilians now serve on the government's Commission for Human Rights." Well, if Mehmedinovic is trying to escape infighting and find blameless political figures, his choice of Washington, D.C. as a new home is somewhat curious, but at least there's enough paper there to happily waste on all kinds of crap, even weighty descriptions of presidential blow jobs. —Melissa Klein

MRR BOOK REVIEWS

Got To Land Somewhere • Anne Ullrich & Lee Hollis
112 pages • $27.00
Verlag/Trust • Nerotalstr. 38 • D-55124, Mainz • Germany



The image of a human body launched off a punk rock stage must be ingrained in our collective unconscious, since so many photographers have used it as a subject so frequently over the last twenty years. It might symbolize a leap into the Infinite, free from the constraints of society and the conscious mind, or a suicidal fantasy of throwing one's body off the roof of a high-rise apartment building. In either case, you can't assume that the crowd below will be willing or able to break your fall.

Given the difficulty of capturing punk and hardcore shows in a static medium like black and white photography, it's amazing that anyone's been able to pull it off at all. Glen E. Friedman, Gary Leonard, F-Stop Fitzgerald, Ruby Ray, Ed Colver, and thousands of anonymous fanzine photographers have been lucky enough to be at the right show with the right flash, and to catch a few fleeting images that function both as art and as a document of an event. The best didn't limit themselves to point-and-shoot portraits of lead singers, but turned their lens to the periphery of the stage where the real drama occurred—the band was always less of a factor in the equation than the culture and social circle that it rose from.

Got To Land Somewhere is a hardbound collection of photographs by one Anne Ullrich, with marginal commentary by Lee Hollis. With few exceptions, the photographs are of touring North American bands (the Accused, Circle Jerks, Government Issue, Ignition, Capitol Punishment, SNFU, Social Unrest) photographed in European venues in front of European crowds. Bands like Hostages of Ayatollah, the Spermbirds, Cheetah Chrome Motherfuckers, and Jingo De Lunch represent the Continental scene of the time (no dates are listed, but the photographs were probably taken from 1985 to 1990). These are strictly band shots, photographs of young men in t-shirts, grimacing towards the camera and their fans. Some of the closer shots resemble excerpts from a medical text illustrating the symptoms of facial paralytics. Not everyone is equally photogenic, or looks their best when confronted by a crowd of 150 sweat-stained teenagers with white athletic shoes.

Sometimes the excitement of a particular moment is legible from the page. See HR of the Bad Brains' on-stage backflip (dreadlocks flying), Chi Pig of SNFU's remarkably high leap where his head brushes against the ceiling above him, or the lead Cro-Mag presiding over the audience like a heavyweight boxer drunk on steroids. Other times the images are less interesting, in the same way that most fanzine photography is less interesting. The reproduction of some shots has a low-contrast, grainy cast, as if they were blown up too large to sustain their detail. This could be a move to avoid studio slickness, but it occasionally appears unintentional. The desire of an artist to see her work in a slick, hardbound volume is understandable, but many of these photos are more worthy of the newsprint fanzines where they probably first appeared.

Given the hefty price tag (which might be a result of the dollar to deutschmark exchange rate), it's unlikely that *Got To Land Somewhere* will attract anyone other than hardcore completists or those interested in punk rock photography and all it entails. The best photographic document of the scene is still *Loud 3D*, the 1984 collection of stereo pictures of Black Flag, Sado-Nation, the Dead Kennedys, Minor Threat, the Lewd, and the other big players of their day, which came with a set of cellophane 3D glasses. Now *that* should come out in hardcover. —Jeff A. Heermann

Chump Change • Dan Fante
198 pages • no price listed
Sun Dog Press • 22058 Cumberland Dr. • Northville, MI 48167

They say it's easy to fuck up a simple story. Instead of sticking to the basic structure, one may be tempted to embellish the story with a little tangent here and there to spice it up. In so doing, the writer may lose the necessary concentration and botch the whole show. What remains outside the story can often be as important as what stays in. If it just so happens that the writer is chronicling the iniquitous downfall of his life, then why waste time on anything but the juicy parts?

"On December 4th, the St. Joseph of Cupertino Hospital alcohol and nut ward in the Bronx, on Mosholu Parkway, let me go. Released me, again... This last time was the worst, because all that I could remember seeing when I came around was the blood gushing out of my stomach onto my clothes."

Pretty good, eh? Right to the point. No more waiting, no more positioning, he just took this thing and let it fly as is.

So it goes with the rest of Dan Fante's *Chump Change*, a free-for-all descent into a netherworld of paternal death, booze, underage sex, and general malaise.

Bruno Fante, the oldest son of the soon-to-be late, highly under-appreciated writer, John Fante (no real secrets here), has returned to L.A. to watch his father die. He has spent a life wandering in and out of a literary lifestyle, publishing small pieces here and there, until he happens upon a lucrative gimmick in the telemarketing boom of the late 70's and 80's. He makes money, a good heap of it in fact, and forgets about writing. Life is good for Fante, until he gets fucked over by a scheming partner and is soon thrust back into poverty, where the indecisive and whimsical nature of a faltering marriage, booze, and cocaine soon has him teetering on the edge of sanity. His wife, Agnes, is paying the bills, covering the costs of his repeated stints in the "alcohol and nut ward" and cheating on him. He's just left the hospital when, on the cab ride home, Agnes tells him his father has no more than a couple days to live—they have to fly out to L.A. the following day.

The return becomes an addled foray into a less than loving

history of his own father's literary frustrations (Fante the father, spurred on by the advice of H.L. Mencken, took the Hollywood money and wrote screenplays, sacrificing the work of a novelist) and the alienation of the family Bruno himself has spawned through severe alcoholic breakdown: "My family knew that I knew about insanity and self-killing." But unlike his father's tendency to poetically create a sublime atmosphere to suffering, Bruno, the "wastecase" to his father's "genius manqué", steers a darkly comical course through the streets and downtrodden milieu of underground Los Angeles. Narrowly evading his own death, Bruno is forced to confront a series of painstakingly absurd complexities resulting from the trauma of his father's inevitable demise. He steals his father's prize possession, the dog (who too is dying before Bruno's eyes in much the same tenacious fashion), hooks up with an underage, stuttering prostitute, and embarks on a raucous venture towards the confession of his life: his cowardice.

A dog fight, a couple of blowjobs, a job with a dating service and a few other choice activities move Bruno haphazardly along the narrative. Fante steers through the shit fearlessly, pinpointing his foibles and escapades thereof with stark and clear details. He's gone beyond caring and reports his life objectively and without reservation because it all seems so far away now. It's as if he's been writing the end for years and hasn't, until recently, decided upon how he should go about getting there. You get the feeling that after living under the parturient greatness of his father's shadow, he finally released himself and shed the name for the sake of telling a story that had to be told along his own lines. The father has died, he has suffered immeasurably for it, and now that the curses and the shit stains are gone, his soul is free to wander the memories without reprisal. In the end, you get an unforced and utterly human story in which the wait was entirely worth it. Read it.
—Pete S.

Renegade Sisters: Girl Gangs on Film • Bev Zalcock
192 pages • $19.95
Creation Books International

Movies about girl gangs have always been some my favorites; there's something about watching women running amok and getting over on the men and society in general that have tormented them that appeals to me, not to mention seeing how perceptions of women and crime have changed over the years—and sometimes how they haven't, which is why I was very interested in this book as soon as I saw it. As a resource to anyone interested in these films, with its listings and descriptions of films from the early days of exploitation in the 20s and 30s all the way unto the present day, it is possibly without equal. It does however have a few faults. Written from a feminist perspective with the aim of reclaiming and redeeming these films for today's women it succeeds most in the earlier chapters, seems to fall flat, mostly from a lack of accessible subject matter in the middle and then picks it up again in the final two chapters, discussing for the most part the films of the 40s, 50s, and 60s. Here we find chapters on "Women in Prison," "Girls' Schools," "Women on Wheels," "Girl Gangs in SF/Fantasy," and "The Sisterhood," any of which could easily justify an entire book of its own. And this is my major complaint with this book: the lack of detail about the individual films. In each chapter we are presented with a list of films with a short paragraph about each, followed by a longer,somewhat more in-depth treatment of one other important film from the same period and genre. This is somewhat frustrating, as in Chapter 1, "Women in Prison," we are told that "In 1974 two crucial films were made which revived critical interest in the genre. *Renegade Girls* (and) *Terminal Island.*" Unfortunately, only the second film is ever discussed, leaving the reader to wonder what was so important about the other. Additionally, outstanding films (and some of my personal favorites) such as *Pandora's Box*—to my mind one of the best films of its time—are given a brief mention and then forgotten. In the following chapters the same pattern is repeated, the worst case in my mind being Chapter 3, "Women on Wheels," where after quick snippets on such films as *Hotrod Girl, Drag Strip Girl,* and *She Devils on Wheels* (possibly the best women-on-motorcycles film ever made), to name a few, the rest of the chapter is given over to *Faster, Pussycat! Kill! Kill!.* A great film, but also one that's been written about and examined until there is little left to say about that is new. The last chapter, "The Sisterhood," covers nun-exploitation films, once again falls into the pattern of the earlier chapters, always leaving the reader hungry for more information, never quite satisfying.

The middle part of this book, Chapter 5 , seems to shift gears and move into another realm. While in the first part the films were largely about the exploitation of women, and they almost always end up either reformed, in jail, or dead by the end of the film, in Chapter 5, "Outlaws" we find films that celebrate women and their accomplishments,such as *Mi Vida Loca* and *The Ballad of Little Jo,* along with films made by women from the lesbian underground, such as *Jubilee, Superdyke,* and *The Adventures of White Trash Girl.* Although perhaps useful to a certain extent for comparison, these films seem to offer a different perspective, one that appears to be at odds with the earlier examples. *Mi Vida Loca* (highly recommended, by the way), for example, is a docudrama about the day-to-day lives of girls in a gang in Los Angeles,with some of the roles played by local gang members. It's hard for me to see what connection this film has to something like *To The Devil—A Daughter.* Once again, an entire book devoted to these films would have been much more satisfying.

Only in Chapter 6 "Two Girl Gang Classics," is the full potential of this book realized. Not only do we find in-depth discussions of two films—*Switchblade Sisters,* a mid-70s revisiting of the classic 50s exploitation motif—girls that run with and eventually outdo their boyfriend's gang—and *A Gun For Jennifer,* a modern tale of vigilantes in the city, but also an interview with the woman who made *A Gun For Jennifer.* This what we've been waiting for; my only question is why did it take so long to happen.

A pair of interviews with two female filmmakers rounds out this along with a useful index. Although minorly flawed this is an excellent resource for anyone interested in exploitation films, being well researched and having extensive footnotes for those interested in learning more. There is also a three-and-a-half page bibliography for those desiring more in depth reading on these and related films. I will enjoy hunting down some of the less well-known classics that I have missed. One final note: the quality of this book leaves something to be desired; by the time I finished reading it, pages were falling out and the cover had separated from the binding. —Joe Whiting

WORST MOVIES OF 1998 & THE GREATEST OF ALL TIME

Last month, you probably tried to see the movies on my Top Ten Film list for 1998, and realized how impossible they were to locate. Unfortunately, bad films are much easier to find. I don't contend that the following are the absolute worst movies of the year; there are cartloads of porn flicks, direct-to-video grunters, and direct-to-nitrate indies that surpass anything on this list for sheer cruddiness. While there's room for differences in taste, I can state honestly that each of the following caused personal reactions which included annoyance, headaches, or (in the more merciful examples) deep sleep.

The MRR movie section as a rule doesn't cover big-budget domestic product. But we'll bend the rules by quickly casting our ire at two Leslie Nielson comedies (**Mr. Magoo, Wrongfully Accused**), a pair of sphincter-tightening Adam Sandler comedies (**The Wedding Singer, The Waterboy**), and **Halloween H2O**, which offers a deep, natural sleep without the use of sedatives.

You probably haven't had a chance to see **Super Energetic Man**. Plagued by copyright difficulties, this comedy transplants Popeye, Bluto, and Olive Oyl (with name changes) into contemporary Hong Kong. It actually enjoyed financial success—a sorry statement on the once-vital HK movie scene, now clogged with triad dramas and in-joke cultural farces like this.

UK's **The Tango Lesson** was written by and starring Tilda Swinton (the force behind Orlando, which was much better) as a British filmmaker who in-between projects falls in love with the tango...and her handsome Latin instructor. Supposedly reconstructing an episode from her own life, even the inkiest espresso will have no effect on your attention span.

But try to imagine the plight of a filmmaker so creatively bankrupt that he makes exactly the same movie every year. Such is the plight of Shinya Tsukamoto, who first made **Tetsuo: Iron Man**, followed it up with **Tetsuo 2**, and now comes up with **Iron Fist**, the vaguely homoerotic story of two men who witness the murder of a girl, and vow to build up their bodies so they can avenge her murder. The use of synapse-loosening steroids must have stopped them from doing the logical thing and buying a gun. But for sheer incompetence, it's hard to beat Ukrike Pfeiffer's **Rokoko**, a German period comedy based on literary materials by 18th century playwright Carlo Goldoni. Using predominately amateur or non-actors, this moldy comedy had the audience slipping out like a fall migration. As to the year's other peaks:

MOST INCREDIBLE PLOT OF THE YEAR

This award has to go to **The Kingdom II**, in which a nearly full-grown agromeglalic spider-child is born to a woman in a Danish hospital where a child's evil alter ego occupies a porthole to the spirit world, the head of surgery employs an expert in voodoo to dispatch a black marketeer in their midst, a Masonic lodge begins initiation rites, a surgeon is preoccupied with the floatation of his turds, residents bet hard cash on blindfolded ambulance races, and Satan (with horns) is running down the hallways during a hospital audit, his presence invoked by a group of devil-worshippers in a subterranean vault.

THE GROSSEST MOVIE OF THE YEAR

I'm not sure when it came out, but nothing could possibly compete with the Chinese classic, **Private Exposure**. See Chairman Mao's sex life on the big screen—the ultimate turn-on!

MIND-BOMB OF THE YEAR

Knock Off, HK master director Tsui Hark's follow-up to last year's Double Team, takes filmic vertigo to a new extreme. Crane shots, floor shots, camera inside the barrel of a gun and out again shots, bullet shots (bullet POV), sneaker-cam shots, inside bomb shots, satellite shots, 180 degree reaction shots.... This is the most fun since the director's masterpiece, **Peking Opera Blues** (finally available in a letterboxed rental edition).

THE MOST HATED MOVIE OF THE YEAR

Harmony Korine's **Gummo**, sent to video before it could even get much of a release, is almost a live action Beavis and Butthead. Glue-sniffing teen anti-heroes wander a throbbing death-metal wasteland, making money by killing cats and selling them to a local Chinese restaurant – and that's just one of a laundry list of offenses that alternately bored and repelled some audiences. Still, you have to admire the energy with which it pops the whole GenX myth.

Last September's passing of Akira Kurosawa leaves an enormous gulf. You'll soon find international theaters with all sorts of retrospectives, but save your pocket cash for one in particular. To commemorate his life and work, the Akira Kurosawa Archives Project was recently initiated, dedicated to a national retrospective of all thirty of his films with brand new, subtitled prints. A Hollywood Who's Who are lined up behind the project (Martin Scorsese, Sydney Pollack, Francis Ford Coppola, Robert Altman, Steven Spielberg, Quentin Tarantino, Oliver Stone, David Lynch, and Spike Lee are just a few).

The chance of seeing the best of these films on the big screen is a treat not to be passed up, especially since some (like **The Seven Samurai**) have been subject to indiscriminate cutting, and others (**Stray Dog, The Idiot**) are seldom seen, even on video. A few (**Sanshiro Sugata 2, One Wonderful Sunday, A Silent Duel**) are too impossibly obscure to pass up under any condition.

Very early Kurosawa is best represented by **Stray Dog** (1949). In the course of his rounds, greenhorn cop Toshiro Mifune's gun is stolen, a weapon subsequently used in a series of robberies and killings. Mifune slogs into ghettos and whorehouses, goaded on by his conscience and his good-natured superior (Takashi Shimura, a Kurosawa regular). This intense police procedural is like a study for the director's later **High and Low**, but the intriguing characters and fascinating vistas of post-WWII Japan make it especially interesting. You almost has sympathy for the criminal, whose desperation (a negative reflection of the cop's) reflects the grim conditions in post-war Japan.

I confess little patience for Dostoevsky, and at 265 minutes, Kurosawa's adaptation of **The Idiot** (1951) may test yours; you'll need pillows rather than caffeine to appreciate his exploration of life among the poor and desperate. Kurosawa takes on Maxim Gorky with **The Lower Depths** (1957), but sets the play in the Tokugawa period, capitalizing on its theatricality and rich characterizations of base humanity.

The '50s may have been Kurosawa's most fertile period, especially for his period pieces. **Rashomon** (1951) is a widely admired, award-winning drama takes place in 12th century Japan, the tale of a rape, a murder, and several witnesses' widely divergent accounts. Which is the most accurate? Distorted through the prism of personality and self-interest, the question becomes more complex than anyone in this story could have envisioned; the drama becomes a clever allegory on the flexibility of personal and public history. Toshiro Mifune stretches his range as the bandit, and Machiko Kyo puts in a fascinating performance as the woman wronged. (Set in a remote forest, the cast was beset by leeches throughout the filming.)

For sheer adventure, it's hard to equal **The Seven Samurai** (1954); when a small village is besieged by thieves, their leaders hire six samurai (plus braggart would-be samurai Toshiro Mifune, a comic foil who becomes the firebrand) to preserve themselves from harm. Rustic detail, thrilling action sequences, and bigger-than-life heroes combine to make a film frequently listed as one of the ten greatest of all time. **Throne of Blood** (1957), Kurosawa's dark, literal retelling of Macbeth, takes place in medieval Japan, where sorcery, treachery, and tragedy are perfect companions to Shakespeare's plot materials. This benefits from its lean, dark, dramatic treatment – and one of the most effective renderings you'll see of when "Birnham forest come to Dunsinane." More next month. –Steve Spinali

EATING POPCORN AT THE MOVIES

I love to eat popcorn at the movies. It just tastes better there.I know that's because the oil and butter-flavoring (though I get it without butter) are incredibly bad for you, but I love to eat it anyway.

However, I wish that people were not allowed to eat popcorn at the movies. Most people do not know how to eat popcorn in public. If you're at home, I'm not going to have to listen to you eating it, so I don't give a shit how loud you are, but when you sit behind me in a theater, at least chew with your mouth closed. My friend told me he has to eat popcorn by the handful (and boy is that loud) because he does not have the patience to eat a few kernels at a time. Of course, he's not allowed to eat popcorn when we go to the movies together. I also argue that he's not going anywhere for the next two hours so there's no hurry.

With my obsessive popcorn behavior, my fun seeing **Hilary and Jackie** will probably amuse you. I don't like crowded theaters, so I make it a point to go to a movie weeks after it opens. It was playing at the Embarcadero Theater in SF which is a fairly new theater so for a while most people didn't know go there. I guess they didn't know about it. Unfortunately, more people are discovering it. I used to be able to go on a Sunday afternoon to a fairly new film with a minimum crowd, but now it's always crowded.

I knew a lot of critics were ranting and raving about what a great film **Hilary and Jackie** is, so I guess I should have expected it would be packed. The previews start and the seat to my left is empty and the seat in the row in front of me to the right is empty as well. The film starts and a man asks very loudly if the seat next to me is taken. I tell him no. Then he reaches across me to the man in the row in front of me. He says no that seat isn't taken either. The man next to me puts his coat on that seat. The film has started and the man next to me keeps fidgeting. I think he's probably not quite all there. We are in San Francisco, after all. Then, his date comes down the aisle. He loudly tells her there's a seat for her, the one in front of me. Once the two of them are settled, they begin passing popcorn across me during the film.

Despite all these distractions, I enjoyed **Hilary and Jackie**. It is the true story of two musically talented sisters. Hilary is a flutist and Jackie is a cellist. Hilary is the naturally gifted one–Jackie practices constantly to keep up with her sister. The sisters are very close, perform together and constantly win awards. At one of the competitions, at which they both win awards, the press takes to Jackie's playing style, ignoring Hilary, though she won by a unanimous decision. This event changes their lives–Jackie goes on to fame and Hilary give up the cello.

But that's only the beginning of the story. You get a good look at how parents fuck things up by favoring one child over the other. Then, there are the evils of jealousy, fame and coveting. The film is divided into two parts–"Hilary's Story" and "Jackie's Story". You go through the first part thinking, how could Jackie do this to Hilary? She's so selfish. She gets what she deserves. Then, when Jackie's part starts, you start to feel bad for her. She's traveling the world, a young woman and alone, not speaking any other language but English. She can't even get her laundry done. It's just a little bit of pity though, she still comes across as selfish and evil, even on her deathbed. The film was great to watch. The story is pretty twisted at points, but also a bit comic and melodramatic. I heard that the actress who played Jackie practiced the cello for three months so she could get the technique right. Though I've never played, it seemed realistic to me.

I also went to see **My Name Is Joe**, the story of a Scotsman who goes through AA to change his life, but his past won't let him. He's unemployed, but he coaches a soccer team. He's been trying to help one of guys on the team stay off of heroin so he can take care of his wife and kid. He falls for a woman who works for a health center. Then, of course, his past with a bunch of drug dealers comes back to haunt him.The film is pretty ordinary, very depressing and slow moving. It upset a bunch of people who wanted to see **Life Is Beautiful**, which was sold out. The characters are interesting. The story is good, if you like to look into people's lives and see how their decisions differ from yours. Definitely, not a good date movie. It is very funny, though, that they use subtitles for the Scottish accents. They aren't that thick.

In San Francisco, it seems like everyone is an expert on everything. It's a very odd state to live in. Mention any subject to anyone and most likely, that person knows everything there is to know. More than likely the person's just talking out their ass, but they rarely get called on it. Waiting in line to see a movie is always entertaining. It's just like in **Annie Hall** when Woody Allen makes fun of that guy who is trying to impress his date with all his knowledge. Just imagine fifty of those guys in line.

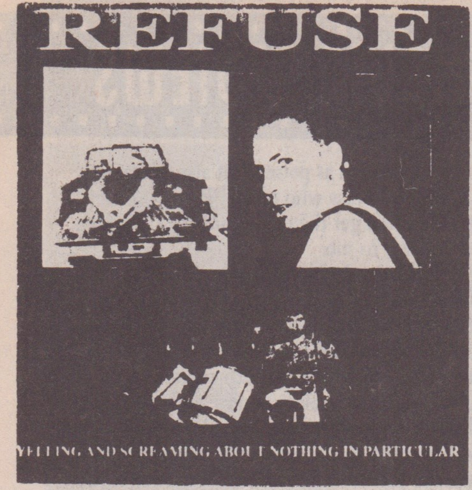
The SF Film Society recently had a festival of films by Italian director Michelangelo Antonioni. I saw most of Antonioni's films while I was in film school. Although that may sound pretentious, it's nothing compared to the people at The SF Film Society. I actually like to go to the movies. That's why I write this column. Before every film, a member of the society spoke to the audience, telling us what we should think about the film. If I hadn't seen the films already, I would have been furious. There's nothing like someone ruining a film for you. The second night I booed the speaker. The third night someone else booed him. It escalated. Unfortunately, they kept having these people speak.

Regardless, I would recommend seeing any of Antonioni's films you can. **Zabriskie Point** is a story set in California in the '60s. A wanna be radical college dropout decides he wants to kill a cop. It's interspersed with drug use and sex in the desert for your more low-brow tastes. **Blow Up** is the story of a London photographer who photographs two people doing it in the park and thinks he witnessed a murder. The premise was stolen and made into a John Travolta film called **Blow Out** where it's a sound effects recorder who discovers the murder. I think both of those are available on video, if you aren't lucky enough to have a film society in your town.

My favorite of the Antonioni films this time around was **The Mystery Of Oberwald**. The film was based on a play by Cocteau. It is the story of a queen who falls in love with the man who was sent to assassinate her, and he falls in love with her. The queen's husband was killed on the day of their wedding and she has never got over it to take charge of the country, so her mother-in-law has been doing it for her. The assassin convinces her to resume her throne. If you don't like period films, you don't want to see this.

As my final recommendation for this month, I'd like encourage you to rent **Henry Fool**, which just came out on video. It is my favorite film of 1998, though most people have ignored it. It wasn't even nominated for a Golden Globe or an Academy Award! So you know it has to be worthwhile.

Henry Fool is the story of garbage man Simon Grimm, who, after being encouraged to write by Henry Fool, becomes a famous poet. The movie is a parody of the rock industry which encourages shock value. Simon gets his poem published merely because it has offended so many people. Of course, then it comes down to selling out versus art and friendship versus money. All the things punks are so worried about. The characters are interesting and weird. There is pedophilia which is portrayed more gruesomely than in **Happiness** and, for the truly tasteless, the grossest puking and shitting scenes I've ever seen. You really should see this. –Carolyn Keddy



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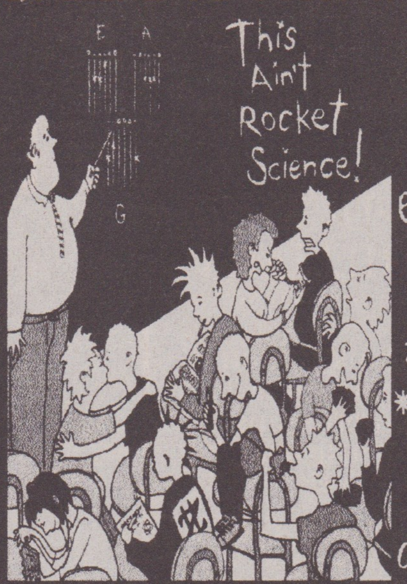

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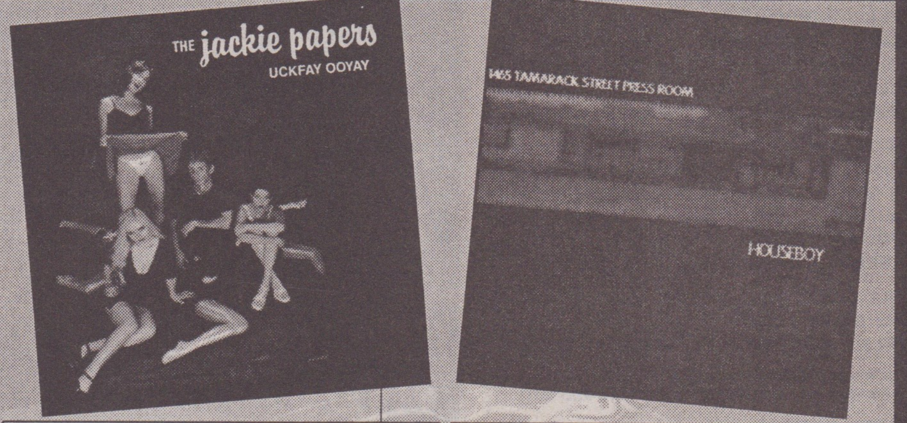

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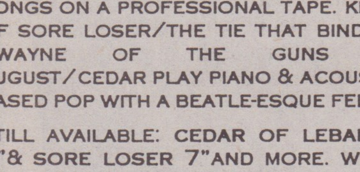

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (PB) Paul Barger, (EC) Enrico Cadena, (RC) Rob Coons, (AC) Arwen Curry (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (BM) Bobby Manic, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (TS) Ty Smith, (SS) Steve Spinali, (ST) Sean Sullivan, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (JY) Jeff Yih, (RY) Rema Young.

ABSTAIN/AGATHOCLES - split EP

ABSTAIN kick down 3 songs (and one DESTROY cover) to add to their quickly growing grind discography. Good, stripped-down grindcore that the fans will dig. You can hear a lot of TERRORIZER influence in their writing. AGATHOCLES... shit what's to say about 'em. This is the millionth release, the rest all destroy so why won't this one. While they have reverted to using tons of live material in the past, this luckily is some solid studio stuff that has extra distortion for all you grind fans that like your AG raw. (MW)
(Uxicon)

ABSTAIN/DENAK - split EP

Went with the DENAK side first, which was a mistake. Nothing on them really, as their stuff was consistent with what I've heard before (Spanish grindcore, a reasonably varied approach that treads the line between predictable and interesting)—more that the ABSTAIN side was so good. Fuck—three songs, all keepers. Think this is the best I've heard from them—it's still spiteful and fast, but every twenty seconds they switch gears, without sounding haphazard or disjointed. Great stuff. (TM)
(Dwie Strony Medalu, PO Box 55, 58-260 Bielawa, Poland)

ABUSO SONORO/AMOR, PROTESTO Y ODIO - split LP

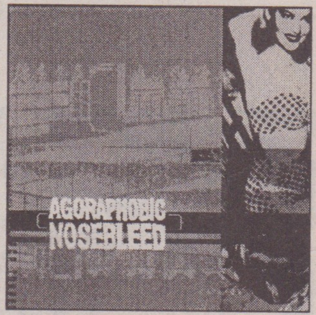
ABUSO SONORO is similar in sound to a lot of the Japanese hardcore bands, just way over the top at times. I like that style when done well and ABUSO SONORO is pretty OK at what they do. AMOR, PROTESTO Y ODIO is much more up my alley. This is some whup-ass hardcore that will turn those dreads into lethal weapons! ACCION MUTANTE meets ENEMY SOIL, or whatever. Just buy this motherfucker. (JV)
(Sin Fronteras, c/o Kerry Reynolds, PO Box 8004, Minneapolis, MN 55408)

THE ACCIDENT - "No Romance for You" LP

A vinyl import of a CD that is available domestically. I hate when that happens cos I got the CD and would rather have the vinyl. Alas. The ACCIDENT are a punk band from Bellingham, WA who were together from 1978-'81. They released one single, "Kill the Bee Gees/ True Detective". This includes that 7" plus the other songs they recorded at the same time. Fortunately, the other songs aren't just filler, they are great, especially "Terminal Kennedy". Hey, any band that has a song about JFK is cool. (CK)
(Demolition Derby, PO Box 4005, 2800 Mechelen 4, Belgium)

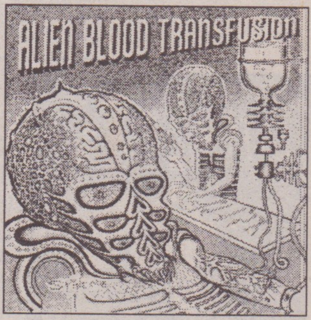
AGE - "Exploding Insanity" LP

This record is like a fucking good kick to the teeth. AGE from Japan attempt to recapture that sound of metal-laden British crust metal that broke out in the mid-'80s, and they do a damn good job of it. The bands that come to mind are ANTI-SECT (circa-first EP), HELLBASTARD and of course AMEBIX. Tons of wailing guitars (layered over metal riffs) and the politico-peace punk lyrics (that are sometimes lost in translation) make this a classic. Fans of metal will eat this for breakfast. Although it's released on P.A.S records, they didn't include an address, so get in touch with AGE themselves at... (MW)
(Asari, 12-12 Matsuhama Sinmachi, Niigata-City 950-3115 JAPAN)



AGORAPHOBIC NOSEBLEED - " PCP Tornado" 6" EP

This is the 1st 6" I've actually seen and it's one incredible record! From the first note to the last, they bulldoze their way through an apocalyptic wasteland of noise, dirge, and all-out grind. Not letting up for a minute to let you catch your breath. The drum programming is amazing, sounding like a runaway jackhammer pounding away at your cranium until your skull explodes! This is not for the faint of heart and should not be played near old folks or small children, it's that lethal. Get yours today if you can handle the punishment! (TS)
(Hydra Head, PO Box 990248, Boston, MA 092199)



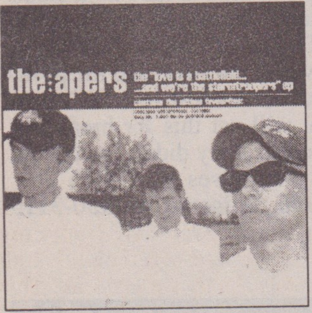
ALIEN BLOOD TRANSFUSION - "The Misadventures of Candy Mint" EP

Here's the second release from the ALIEN BLOOD TRANSFUSIOn. First I have to say I already have preconceived notions here, because I can't stand this "alien thing". Anyway what you got here is four songs fast and furious in nature with aggressive vocs and razor Mosrite guitar work, but like I said I don't really relate, and the songs don't stick with me. (DL)
(Acme, PO Box 441, Dracut, MA 01826)

MUSIC REVIEWS

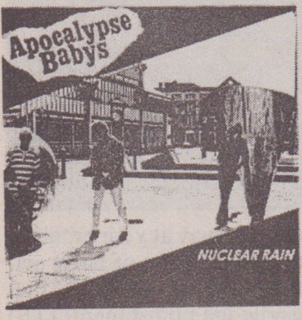
ANODYNE - "The Spirit of Compromise" EP

Here you get some slowed down plodding hardcore that falls into the vein of KISS IT GOODBYE and the like. This is pretty solid, but doesn't really breakdown any walls. I really could of done without the song that consisted of nothing but feedback and samples. Stick with the hardcore guys. (RC)
(Reproductive, PO Box 398073, Cambridge, MA 02139)



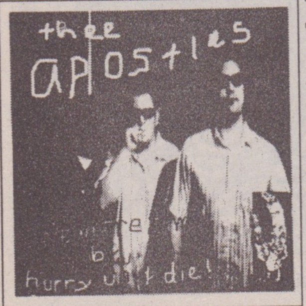
APERS - "The Love Is a Battlefield and We're the Stormtroopers" EP

Pop punk stuff about girlfriends and stuff. Not unlike a lot of the stuff that comes out these days. Almost QUEERS-like vocally but not as RAMONES-like musically. Decent, but just decent. (RL)
(Little People, PO Box 21145, 3001 AC Rotterdam, THE NETHERLANDS)



APOCALYPSE BABYS - "Nuclear Rain/Does Your Mother Know"

I've always liked this ABBA song although in all honesty I'm still waiting for a kick ass version of "Waterloo" to come out. More catchy poppy punk from this UK band, although I'm not fanatical about these guys. Think 1982-style punk when the pop in punk rock kinda surfaced. Decent and fun but not incredible. (RL)
(Therapeutic, U.N.O. Box 534, New Orleans, LA 70148)



THE APOSTLES/BIG BOBBY & THE NIGHT CAPS - split EP

There has not been one record on Black Lung that I have not liked a lot. I own most of them. These two bands are no exception. Loud guitars playing catchy rock and roll with distinct singers. In my mind that's the perfect combination. I don't need anything else. I'll just take this home and play it real loud for the next couple of hours. Great record. (CK)
(Black Lung, PO Box 7854, Norfolk, VA 23509)

APPENDIX - "Papst" EP

This is pretty thrashy HC that has its moments of melody. There are some interesting time changes, and the aggression is definitely there. Still, it is a bit on the metallic side for me. I'm sure a lot of folks will eat it up, though. (BG)
(Jurassic Punk, Gundendorf 38, 4643 Pettenbach 07586)

APRIL - "Fallt Der Vorhang" EP

Heavy-as-fuck German late-'90s hardcore. Translation: a cross between RORSCHACH and a lot of the Hydra Head bands like BOTCH and CAVE IN. Recommended for fans of Rob Coons' column. (JF)
(Alveran, PO Box 100 152, 44701 Bochum, GERMANY)

ARMS REACH/SCALPLOCK - split EP

ARMS REACH has been coming out with a ton of records, which is great for fans of pissed off hardcore (a lá Boston). 5 songs of mean-as-fuck, speedy Aussie hardcore which is establishing ARMS REACH as the band to keep an eye out for. SCALPLOCK is the one hailing from the UK, and they are in the same vein as ARMS REACH. They play ultra-fast hardcore that is energetic and honest. If any of you remember INSIGHT or HARMONY AS ONE (by far one of the best hardcore bands I have ever heard), SCALPLOCK are ex-members. Great fucking split, too bad it wasn't a split 12" cuz I want more! (MW)
(Shortfuse, 34 Atchison Rd, Macquarie Fields, NSW 2564, AUSTRALIA)

ASOCIAL - "Det Bittra Slutet" EP

This is a timely reissue of their classic EP from the mid '80s. I love this current trend in reissuing old Scandinavian classics, as it gives everyone a chance to hear this old stuff. ASOCIAL grew out of the '80s anarcho punk scene and produced some raging thrash up to par with most of their contemporaries of the day. Not much more to say except go get yours today, this is some awesome shit! (TS)
(Spasmoparapysychotic, 1720 Tallyrand, Brossard, QC, J4W 2JZ, CANADA)

AUTOMATON - "Fifth Ward" EP

From the looks of the full color cover with the spiky hard-to-read band logo, I thought I was getting some crushing metal core from Germany. Instead what I got was some fast East Coast grind/hardcore with an occasional breakdown here and there. I was actually let down in the end and felt the overall style and quality of the band was rather poor. Oh well. (RC)
(Hater Of God, PO Box 1371, Troy, NY 12181-1371)

MUSIC REVIEWS

AVENGERS - "Died For Your Sins" LP

I must say I recently saw the semi-reunion of this band and had a great ol' time. All the hits and near hits live and sing-a-longable again. Probably my favorite local band of all time, I'll take what I can get when it comes to the AVENGERS. Although this record is no AVENGERS LP that came out on CD Presents posthumously years ago, I'll take it. Some new recordings of old songs, live and demo stuff. Old 1977 SF punk which is among the best punk ever done. That alone makes everything with the AVENGERS tag worth getting. Recommended for fans mainly, although considering the scarcity of official releases, this may be all anyone can find. (RL)
(Lookout)

AVENGERS - "Died for Your Sins" LP

Ms. Houston once said in an interview (and this is from memory) that punk was just this thing for 14 to 18 year olds to blow off steam in. Well, it appears there is also room for opportunistic self-promoters. (TH)
(Lookout)

BABY HORROR - "Desde el Espacio Exterior" CD

Excellent '50s horror poster-style cover and images on this package, and BABY HORROR's '60s garage keeps with the theme. I'm amazed how familiar BABY HORROR's originals are, but the Spanish vocals give these old classic riffs a new twist. Fun party music. (HM)
(Fiebre, Apdo. 18107, Madrid, 28080 SPAIN)

BACKWOOD CREATURES - "I Don't Want to Hang Around With You" EP

Decidedly DUCKY BOYS looking like fellas from Germany with a proclivity for putting even more high-octane, blatant pop-isms into their take on "Rocket to Russia". Though to concede, notice their correct use of "want to" as opposed to "wanna" as blatant Stateside imitators are known to do. Four very catchy pop-punk tunes with more than your healthy share of "pa pa pa's", "ooh, ooh's" and all that sugary filling you hate to love. This stuff is catchy as all get out and momentarily makes me think that all RAMONES rips are not necessarily created equal. Actually, a record of this genre that *works!* (JY)
(Nils Hanisch, Augustastr. 26, 51065 Koln, GERMANY)

BALANCE - "Never Quit" EP

I love this generic youth crew hardcore, but I gotta say that the fake New York accent is a bit silly, and even I couldn't help but laugh at the song titled "Hardcore is My God". Musically this is absolutely identical to all the other '88-style shit that's coming out of Europe and Australia right now: clean production, tight playing and an undying allegiance to the scene. If you like FOUND MY DIRECTION or the Crucial Response bands, you'll like this. (ST)
(Shortfuse, 34 Atchison Rd, Macquarie Fields, NSW 2564, AUSTRALIA)

BEAVER FEAVER - "Take One" EP

This is some pretty kick-ass emo pop punk from the Netherlands here. The promo sheet compares this to FACE TO FACE and SAMIAM and that's pretty on. This is really up there too. I mean early FACE TO FACE with speed and hooks. The promo sheet talks about a split CD too. Huh. Three great tunes on this release in a vein that is sometimes lacking. Well recommended. (RL)
(Little People, PO Box 21145, 3001 AC Rotterdam, THE NETHERLANDS)

BLACK ARMY JACKET - "222" LP

Brutal metallic thrash straight outta the days of plaid and bandanas, with tinges of SLAYER and SABBATH but with a new school groove thing going on at times. Precision cuts between intense buzzsaw hardcore and tribal technical rock dominate this album, the songs waist deep in bass sludge and punctuated by throaty growls and echo chamber dervish chants. It's a little too metal for my tastes, but I'm glad there's more to this than straightforward hardcore or tired power violence. (AM)
(Chainsaw Safety, PO Box 260318, Bellrose, NY 11426-0318)

BLAZING HALEY - "Sleeper" CD

"Kali's fingers grip the trigger and her right hand strokes her clit, too many hands too hard to handle she screams, 'suck my left tit!'" Oh, I was just remembering a band that melded punk and rockabilly in a way that seemed half way fresh to me. This band is a *good* rockabilly band, don't get me wrong, but why am I reviewing them? Psychobilly bands have a hard enough time impressing folks here, but straight-forward rockabilly? Check out some of the bands I list on the psychobilly comp in this issue, or the band I quoted here. (JV)
($10: Cooler, PO Box 149, Santa Barbara, CA 93102)

THE BLOOD - "Spillage" CD

I'm gonna make a wild guess and say these blokes are from Australia. This falls into the good ol' oi/metal splatter rock category. The best (fast) songs on here have a MOTORHEAD, GBH, EXPLOITED feel. The bad ones sound like MINISTRY. Song titles like "Suck My Spinning Steel", "Blazing Entrails" give you a good idea of the lyrical content. Plus the cover art will grab your eye with a bad (funny) painting of a bloody slaughterhouse revenge scene. I don't know about you, but I'm gonna have a pint of goats blood with me mates and fire up the chainsaw. (DL)
(RnB Recordings, PO Box 2076, Mitcham, CR4 1YY, AUSTRALIA)

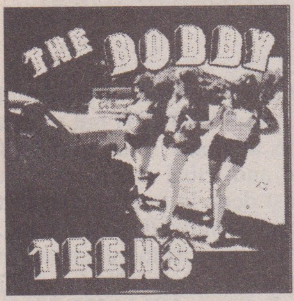
BLOOD SUCKING FREAKS - "Abysmal Bloodsoaked System" LP

One of the best hardcore "supergroups" in recent memory—it's not surprising that this is a solid and engaging LP. They had a awesome single a bit ago (also on S.O.A.), and this really picks up where that left off. Wall of noise hardcore—plenty of distortion, speed and variety on the musical front, and spiteful, angry and forthright lyrics railing pop punkers, religion, the system etc. No surprises, but a good listen regardless. Too many samples for me, but I'm pretty strict with that... (TM)
(S.O.A.)

MUSIC REVIEWS

BLUE ONION - "What'd We Break This Time..." EP

Five songs of some fairly generic, sort of poppy, three chord VINDICTIVES-type punk (nowhere near as cool as that band mind you), with the same kick, snare, kick, snare beat on every tune. I'm sure these guys are fun live and all, but this doesn't cut the mustard.(RM)
($4 ppd to No, No, 1826 Virnankay, Ann Arbor, MI 48103)



BOBBY TEENS - "I Wanna Go Home/Pay the Price"

Catchy songs, winning vocals, a good band name, and the proper ironic posturing that the late-'90s listening audience demands. If you're a fan, then you're in luck this month. If not, then take some time out of your day to acquaint yourself with the BOBBY TEENS and you'll be all the better for it. (JH)
(Outer Universe Research, 1257 Ameluxe, Hacienda Heights, CA 91745)

THE BOBBY TEENS - "Treat Me Right/Girl Downtown" EP

Yee-ow! As well as being able to rock the bells, these ladies are quite an eyeful too! And they look like they could snap my neck for saying so! Hubba hubba! Nothing more exciting than that! Catchy JOAN JETT-style rock and roll played by ex-members of the TRASHWOMEN. You are a total douche bag if you don't like this band.(JN)
(PO Box 101, Southcity, CA 94083)

THE BODIES - "White Trash" CD

Damn! Sonoma does it again! I've heard rumors that if you're from that place you either end up going completely bonkers, wandering the streets with no shoes, your life resembling a bad Henry Rollins poem, or, you join a punk band that rocks. Fortunately for you, me and the world these four guys have yet to lose it. Twelve songs of catchy ass punk that brings to mind such godheads as the CONTROLLERS, the MISFITS and the SAINTS. Pretty cool lyrics too. What more can I say? A great release by a great band. (RM)
(T.K.O., 4104 24th St. #103, San Francisco, CA 94114)

BY ALL MEANS - "Fino A Qui...Tutto Bene..." LP

This is an impressive release from these Italian poltico-hardcore kids. It comes with a big stack of paper that explains their opinion on all things political in both Italian and English. The broken English they use here just lends more power to the statements they make. The music is excellent slightly dirgy hardcore with the occasional metal overtone. I'm told they will be touring the US this summer with AVAIL though I think BY ALL MEANS would be more at home sharing a stage with MK ULTRA. Go check these guys out, I'm sure you won't be disappointed. (ST)
(Matteo Verri, CP 6, 41100 Modena 7, ITALY)

CAPITALIST CASUALTIES - "Subdivisions In Ruin" LP

I listened to this LP several times (all praise to 45 rpm) while proofing the other reviews, and I was floored! For me, this was a big surprise. My previous (limited) exposure to the band, their first LP and their recent 5", had me thinking they were miserable. But here, every blast of noise seems deliberate and focused, the recording and production is crisp and clear but still fucked just right, and every song is under a minute and a half and politically charged Hardcore that can do no wrong. Looks like I'll be eating crow for dinner. (TH)
(Six Weeks, 225 Lincoln Avenue, Cotati, CA 94931)

CATARACT - "Memories of the Last Breath" CD

Hell yes, metally hardcore that warns of the number of the beast (might be god lovers, I'm not sure with songs like "Judas"?) Only 5 songs, but they are well recorded and heavy. "Left to Die" kicks Satan's ass with his own metal licks, so good. (TJ)
(Infinite, Rolandstrasse 8, CH-8004, Zurich, SWITZERLAND)

THE CHARGERS - "Pistol Whipped" EP

Slow to mid-tempo punk 'n' roll that's pretty good, but never really closes the deal. Catchy, well played, well mixed, decent songs and all that, but it lacks the sense of urgency that could put it over the edge. Red vinyl, 500 copies. (KK)
($3: Undy Rock, 15629 School Ave, Cleveland, OH 44110)

THE CHINESE LOVE BEADS - "Electric" EP

........sucks!!!!!!!! Lo-fi, wanna-be, poser fucking crap!!!!!!!!!!!!! There's too many poser bands!!!!!! Kill 'em ALLLLLLLLLL!!!!!!!!!!!!!!!!!! Motherfucking cock suckers!!!!!! What the fuck are you all thinking putting out the same old tired lo-fi shit recordings!!!!!!!!!!! DONETOFUCKINGDEATHALREADY!!!!!!! MOVE ON!!!!!!!!! (SW)
(Discos Yucky Bus, Po Box 40716, ABQ, NM 87196)

CHOSEN FEW - "A Root and a Beer" CD

Initially I thought this was the CD version of the recently-released LP. Keep in mind this is a 1978 Aussie punk rock band. But this is their rare 6 song EP with extra tracks. Something that will give the collector dorks a boner I suppose. Different versions from the "Do the Manic" LP except for a couple tracks. Definitely good punk if you want it raw and vintage, although I've heard better. (RL)
(AuGoGo, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

MUSIC REVIEWS

CIGARETTEMAN/DISCOUNT - split EP

DISCOUNT do their DISCOUNT thing, with few surprises, that you either dig or don't. You know the scene, strong female vocals that are melodic and sound good, but don't necessarily cater to a wide emotional palate. CIGARETTEMAN is a Japanese band with much the same formula, but for some reason, their songs stood out more for me on this. Especially "Fade Away", an insanely catchy song. Overall, a decent split. (BG)
(Suburban Home, 1750 30th St #365, Boulder, CO 80301)

COLLEGIANS - "Are Go!" EP

Dynamics, boys! Gotta think dynamics! That plus riffs is what puts you over with any crowd, converted or not! Yeah! You got it on the "Teen Uncool" side, plus heavy distorted guitar that produces the right kinda sly smiling, yeah! Blew it on "Now Dig This", waste a time there. Now, take your lesson learned and put out an album on a Scando label *filled* with twelve different takes of "Teen Uncool" and you've made it! Go! (RW)
(Puke A Booze, address not required)

CONDEMNED 84 - "Blood on Yer Face" CD

Well, these long time oi veterans are back. Not much here to celebrate about though. In all fairness there are two good songs to be found. That's pretty typical of this band though. That is, one or two good songs per release with the rest being bad early '80s metal tunes sung by someone who sounds as if he hasn't taken a good dump in, oh, about a month or so. Now, when I say bad '80s metal, I mean no disrespect to W.A.S.P., TWISTED SISTER, MÖTLEY CRÜE or The Blizzard of Oz, because those bands rocked early on. Seriously, if you want to hear guitar heavy music with cool choruses and catchy song writing pick up a copy of TWISTED SISTER's "Under the Blade" or MÖTLEY CRÜE's "Too Fast for Love" and steer clear of this. (RM)
(RNB, PO Box 2076, Mitcham, CR4 1YY, UK)

CRASH NORMAL - "Arg Wizz" EP

By the look of the cover, I didn't think I was going to like this, but I do. It sounds very familiar, but I can't think of the comparison right now. Distorted guitars that play a slow sort of droning and driving rock. The vocals are screamed and are low in the mix. I can't really tell if the lyrics are in English. The songs titles are, but the other writing on the cover is in French. Then again it doesn't really matter cos I like the sound. (CK)
(Royal, 7 Rue Tholoze, 75018 Paris)

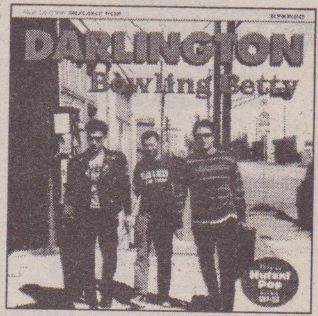
CURB - "They're All Dolls" EP

Alright this is how it is, normally I hate Southern California and just about everything that comes out of it *but* this record and label made me reevaluate my hatred for that shit hole scene. This band rocks... hard. Extremely well produced fast, fun, greasy/garagey punk rock 'n' roll (enough adjectives for ya ?). Proof that lo-fi doesn't have to sound like it was recorded on a karaoke machine. (BM)
(Hostage, 7826 Seaglen Dr., Huntington Beach, CA. 92648)

CUTZ - "Heart Attack" EP

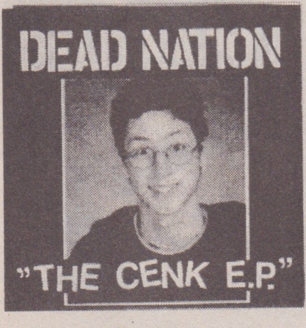
I was told that this band was good, but if I had known they were this good, I would have called in sick all those Fridays they played. NEW YORK DOLLS-style but with a more fuzzy garagey sound and freaky organ instead of piano. Note to the band: Play on Saturdays dammit. (DP)
(Lookout, PO Box 11374, Berkeley, CA 94712-2374)

DARLINGTON - "Bowling Betty" EP



About twice a month, I journey from my home in the East Bay to this warehouse that passes for an office here in the city (i.e. the 'ol MRR bed and breakfast). I pick up what ever is in my little reviewers basket then go to a friend's house for some free food. It's there that we try to figure out what the bands will sound like just based on their appearance, layout and label. We figured since DARLINGTON looked kinda tough 'n' trashy and the record was called "Bowling Betty" they'd be whoop ass sleazy rock 'n' roll... then we saw what label they were on.... Mutant Pop; the wussiest, popiest label known to man... yet for some strange reason my favorite. Why? I don't know, maybe it's because I'm a big wuss who loves sappy music. This sounds like an M.P. band trying hard to sound like the GO TO HELLS or old CRUMBS. Musically they're almost there, but vocally and lyrically they still need some work. (BM)
(Mutant Pop)

MUSIC REVIEWS

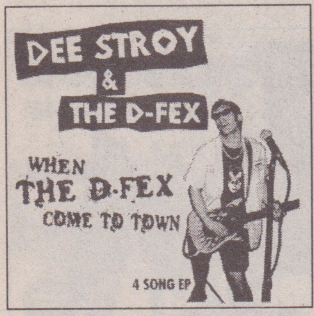


DEAD NATION - "The Cenk" EP

This band has a NY straightedge hardcore feel, except that I don't think they're straightedge and they don't suck. Also the singer sounds like Jesse from OP IVY when he screams. Songs about skating, parties and how Nazi skinheads are bad. Good production quality, lots of energy, not the most original 7" ever, but it's really good for what it is. (JN)
(Slaughterhouse, 4 Delmar Ave, Morris Plains, NJ 07950)

DECAY - "Back in the House" EP

High quality NY style hardcore from Japan. Its got a little more "catchiness" to it, bringing to mind later day SICK OF IT ALL (well shit the back cover is a guy with a DECAY tattoo and the SOIA dragon). What's refreshing about this is it still has the high-energy feeling to it. Instead of opting for mindless metal riffs after metal riffs, DECAY are able to throw enough mid-paced beats and choruses in their borrowed style to keep it entertaining. Not mind blowing, but solid. Check it out. (MW)
(Suburban House, 1750 30th St #365, Boulder, CO 80301)



DEE STROY & THE D-FEX - "When the D-Fex Come to Town" EP

Good news for all you bad people. I think I got a comic strip-crude rock 'n' roll record for all ya. Somewhere in between the LAZY COWGIRLS and the RAMONES, the D-FEX mix a defective brand of easy-going punk harmonies with lyrical retardation. This record doesn't do too much for me, but don't let me get in the way of your good time. If you're into the Mutant Pop thing which I can barely stomach, rock on. (DL)
(Lawless, PO Box 689, Hingham, MA 02043-0689)

DESPERATE CRY - "Desperado" EP

DIY punk from Germany (?). I have to admit, I can't read German, so it detracted a little not knowing the lyrics, but still its very well-recorded straight ahead punk. (TG)
(Jurassic Punk, Richi:Fischbokau 29, A-4655 Vorchdorf, 07614 6053, GERMANY)

DEVOID OF FAITH - "Commodified People" EP

This 1995 platter has already been released in a couple of different incarnations, but here it is on clear swirly vinyl, with a mighty nice booklet. Ten fine examples of no-holds-barred vitriolic hardcore. If you aren't familiar with this band, you should be, and this is a fine introduction to their sound, but you should also endeavor to seek out some of their newer material. (AM)
(Double Decker, 803 Saint John St, Allentown, PA 18103)

D.I.E. - "Commercial City Celebration" EP

25 songs of blistering Japanese grindcore. This is the way it was meant to be played. FEAR OF GOD and old NAPALM DEATH come to mind. The raw recording adds to the overall distortion. But shit, what the hell did you expect from... (MW)
(Blurred, 482-1 Naka, Kambara, Ihara, Shizuoka 421-3213, JAPAN)

DIRTY DIRT & THE DIRTS - "Never There" EP

The hot pink sleeve, band name, and artwork may, unfortunately, send folks on to the next record in the bin. What may look like a less then stellar pop punk EP is actually a hardcore band with great personalized political lyrics, hoarse vocals and a sound that mixes up a newer youth crew sound with early ABC No Rio hardcore punk. (TH)
(Western Disease, 1744 W. 25th St., Los Angeles, CA 90018)

DOCTOR EXPLOSION - "The Subnormal Revolution of..." CD

Kooky '60s garage pop from Spain, complete with wacky costumes and stolen Link Wray riffs. Strictly run-of-the-mill, though the Liam Watson/Toe Rag Studios production lends it a little veracity. I'm fucking sick of bands that have to slap on a label declaring that their digital-plastic compact disk is "in glorious mono". (JH)
(Get Hip, PO Box 666, Canonsburg PA 15317)

DWARF BITCH - "7 Miles to the Pabco Turnoff" EP

Pabco is a concrete slab surrounded by hills 20 miles outside Las Vegas. When a venue can't be found for a show, everyone packs up and heads for the desert. The first time I saw DWARF BITCH, I was sitting on top of one of the hills drinking Pabst Blue Ribbon with a view of the strip to the south and a view of a bunch of ant-sized lunatics pogoing to the north. Life is good. Just don't ask me how I got down that hill alive. DWARF BITCH play hardcore with the quirkiness of SCHLONG, but not quite so goofy. The mix is a little muffled for my taste, but I recommend it anyway. Bonus Greg Higgens cover art. (DP)
(Very Small/Meatslap, PO Box 73034, Las Vegas, NV 89170)

MUSIC REVIEWS

THE DWARVES - "Lick It (The Psychedelic Years)" 2xLP

I saw these guys live when they first started out, and I thought they sucked big time. I never really gave them a chance after that, and I'm starting to think that it was my loss and not theirs. A relatively complete compilation of their earlier stuff—they say '83 to '86, but I think they're lying—the title is very appropriate. If you don't own the originals, and you're either into the DWARVES or into rockin' psychedelic punk rock, go out and get this - a tasty bit of history. And the next time you go see a band that sucks, don't forget to give them a second chance. (KK)
(Recess, PO Box 1112, Torrance, CA, 90505)

DWARVES - "Free Cocaine" 2xLP

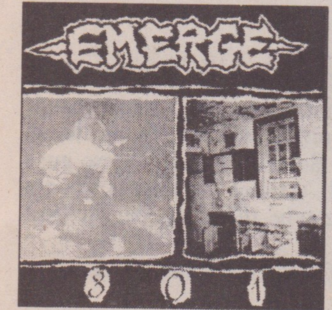
1986-1988 collection on white vinyl. All the classics assembled for the masses to sop up on yer morning toast. A good thing was done here, a true reminder of the glory days that made this band great. No fancy Kozik artwork to cloud your perspective, the tunes speak for themselves, with some Blag witticisms thrown in for good measure. "I Wanna Kill Your Boyfriend" and "Sit On My Face" still break your ass apart, and the kids need to know. (RY)
(Recess, PO Box 1112 Torrance, CA 90505)

ELECTRIC FRANKENSTEIN/ GLUECIFER - split 7"

I'm not sure if the bands got together and decided to make a split 7" with a '70s theme, but that's what we've got here. ELECTRIC FRANKENSTEIN cover a STEVE MILLER song that I've never heard of—well done and rockin' as you would expect. Then GLUECIFER comes in with a classic kick ass punk 'n' roll cut that is, honestly, catchy in a '70s rock sort of way. That might not sound great, but it sounds great—get it? A groovy disc and it's on lemon colored vinyl. Very cool. (KK)
(Frank, PO Box 103, 771 23 Ludvika, SWEDEN)

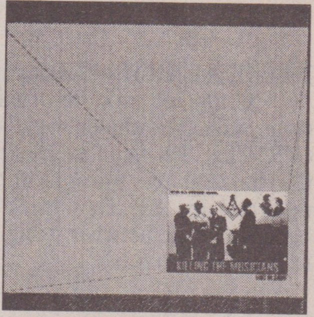
ELECTRIC SUMMER - "Love Me Destroyer" CD

A Japanese band with lyrics in English. For the most part they do the basic punk thing. Some songs are sing-along style while others have a more aggressive edge. I can't say it moves me either way, but if you like the more aggressive side of pop punk you could get into this. (PA)
(Soda Jerk, PO Box 4056, Boulder, CO 80306)



EMERGE/DISBELIEF - split EP

Proclaiming to put the hard into hardcore, yet more like putting the gangster, king cobras and clowns into hardcore. Over all both bands sound MADBALLish which fits the tough image. There is some chug, though they don't tread to much into the metal realm, keeping instead to the straight ahead hardcore. The recordings could be bigger, harder, heavier. (TJ)
(Division Line, 1272 Indian Landing R.D., Millersville, MD 21108)



END IN SIGHT - "Killing the Musicians" EP

The sound on this EP is quite reminiscent of the last REFUSED LP, in a much less produced way. Hardcore with thick drum beats, bass grooves and crunchy guitar work. END IN SIGHT does a great job of expanding the hardcore sound without diluting it and getting "mature." This is on a wonderful Swedish label... (TH)
(Putrid Filth Conspiracy, Sodraparkg. 35, 214 22 Malmo, SWEDEN)

EXISTENCH - "Divisions" EP

One of very few bands to come out of the eastern Canadian province of Nova Scotia, EXISTENCH blast through 6 songs of brutalizing hardcore not unlike CAPITALIST CASUALTIES. Grinding guitar, bass and blast beat drums backed up with grunts and female screeches that totally shred my ear drums. They have well thought out lyrics to, dealing with nationalism, racism, apathy, etc...All in all, a quality release from a quality label... (TS)
(Riotous Assembly, PO box 16396, Portland, OR 97292)

FACT/DISGUSTING LIES - split EP

Oh yeah, it looks like MCR scores again. This time around you get DISGUSTING LIES who sound just like a raging Swedish crust band, except they are actually from Poland. FACT from Japan go for more of that mid tempo "classic" Japanese style and pull it off quite well. Both bands excel at what they do, and you should seek out this EP. (RC)
(MCR Company, Ramiagu Maizuru, Kyoto 624-0913, JAPAN)

FANG/OPPRESSED LOGIC - split EP

I was fairly surprised by both of the bands on this. The only thing I've heard by FANG is their "Land Shark" LP and this sounds nothing at all like that, and therefore nothing like what I was expecting. Their two songs are mid tempo and "traditional" sounding oi, complete with the big group choruses and of course the use of the word oi. Good for what it is, I suppose. As for OPPRESSED LOGIC, I was surprised by the fact that they turn in a solid tune with "Cheap Beer Hangover", because they were always very "whatever" the times I saw them live. That song is fast, kind of trashy, '80s skate-punk type of stuff, with some cool hooks. Their other two songs are in the same vein, but fall way short of the mark. I might buy it used, then again I'd probably rather buy a beer. (RM)
(Beer City, PO Box 26305, Milwaukee, WI 53226-0035)

MUSIC REVIEWS

FALSE ALARM - "Learning Is Impossible" CD
Crazy ass mixture of hardcore and mid-tempo UK SUBS style punk. The singer sounds like the guy from the GROOVIE GHOULIES with an even higher voice. I guess Fat Mike was in this band at one point as the last track features him and was recorded in '83. That track is *really* fucking funny (mostly because of the between-song banter). (LH)
(Stromboli Sounds)

FAST TIMES - "Where Were You..." EP
FAST TIMES is an East Coast four-piece that does melodic cutesy songs about being punk and being straight-edge. The vocals are way too sing-songy for my taste—though the intended sound is hardcore, I believe. More than that, the lyrics skim right across the surface of things supposedly punk without ever touching more deeply. It's like a cartoon image of the real thing, with all the lines carefully stenciled in. This feels unnervingly harmless. (AC)
(Smorgasbord, 50 Woodstock Rd, Carmel, NY 10512)

FAULTER - "No, I Won't Let Go" EP
FAULTER is somewhere between the spasticness of DEVOLA and CR's drive and slightly traditionally hardcore approach. Added to that are occasional big intros that bring to mind the newer German hardcore sound. The lyrics vary between clear personal statements and hard to figure poetics. When I'm talkin' New York hardcore it's bands like FAULTER, not MADBALL. (TH)
(Denied A Custom, 3-5-12-106 Hashigadai, Narita-Shi, Chiba 286-0037, JAPAN)

FEAR OF GOD/DEATHNOISE - split LP
FEAR OF GOD were one of the godfathers of the whole "noise for noise sake" scene back in the mid to late '80s, influencing a lot of future bands to play as fast as humanly possible, usually with lesser results. Their side is from a '88 rehearsal, and as you'd expect, has awful sound with a lot of surface noise and hiss. The music still manages to plow its way through the mess though. DEATHNOISE are from France and this includes their "Enjoy Life" demo and live stuff, both from '87. Their sound is a little more together, sounding at times like "Scum"-era NAPALM DEATH, not too bad at all, though a bit on the primitive side. If you like it noisy (and I mean noisy!!!) this is for you, search it out, only 1,100 copies. (TS)
(Sound Ist Scheibe)

THE FRANKENSTEIN DRAG QUEENS FROM PLANET 13 - "Night of the Living Drag Queens" CD
From the school of flamboyant and violent here come some aggro-men in dresses that will induce a serious punk rock lobotomy to your head. There's a whole lotta hard 'n' heavy, sick 'n' twisted rock 'n' roll mayhem going on here. Yeah, this is some fuckin' fun stuff like Frankenhooker come to life. I bet live this shit rips. Hey you can even give'em a call on their own Rot line to see where they're playin' next. Call 704-932-3280. (DL)
(Uncle God Damn, PO BOX 666, LANDIS, NC 28088)

FUCK ON THE BEACH - "Power Violence Forever" LP
Yeah, that's what I said! Playing fast can certainly be misinterpreted as <u>the</u> goal by hardcore bands—they should grab this for a reality check. Playing fast isn't the goal—it's the means. These guys play fast all the time, but it's still tuneful, charismatic and memorable. It's 45 rpm all the way, yet each song has some individual character. Awesome stuff all around!! (TM)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142)

FUSES - "I Wanna Burn" CD
Very tight, coiled-up shit here that's clean and focused in a way I haven't heard from bands lately. Packs a punch even if by conventional means they don't crank up the guitars or the tempo, but still the pace is relentless. Good songs like "Perfect Worker" and "New Bomb" that seem to pick their cue up from bands like the PROLETARIAT or even the GANG OF FOUR (at least lyrically) as well as BAD RELIGION. And the combination seems to work. Check out the desperation expressed in "Nothing Nothing". A band worth your attention and patronage. (JY)
(American Punk, 802 S. Broadway, MD 21231)

GLUECIFER - "Gary O'Kane" 10"
Wow, that title track is pretty fuckin' rockin'. Sorta like Paul Dianno (is that how you spell it?)-era MAIDEN with only one soloist. This whole record kicks ass, actually. Great '70s music that reminds me of a time when all my friends liked rock whether it was punk or metal. This is the first thing out of Norway that I've liked in a while that didn't openly worship Satan. (LH)
(Man's Ruin)

GRIEVANCE - "Miranda" LP
Italy's answer to ACME, SYSTRAL and MORSER. This is death metal-laden hardcore that is executed like pros. If GEHENNA or German metal-inspired hardcore is your thang, than this is the one for you baby! Some of the riffs these guys come up with are pure fucking evil. At times I wonder how it got through the metal censors, but maybe there's hope yet (just kidding Sir Hopkins). (MW)
(SOA, via Oderisi da Gubbio 67/69, 00146 Roma, ITALY)

MUSIC REVIEWS

GROOVIE GHOULIES - "Fun In the Dark" LP

Man, I used to LOVE this fucking band! Me and Richie Bucher used to drive hours to see them. Kepi has such a fucking weird, sortatough (but the best kind of tough: gay-tough!), voice—it drives me wild! I love it! They've got their RAMONESy qualities, but remain unique. This record, however, I dunno. It's not going to have you swinging from any trees. Something about it seems flat, lacking.The songs are way too mid-tempo and too long. Where's all the hooks? Plus, it's a shame they don't have that gum-chewing girl on drums anymore—she was awesome! Fortunately, that hot ticket, B-Face, plays bass on this, since a mutual friend of ours claims he looks like Eddie Munster (which fits right in with the GHOULIES' monster motif). Regrettably, the most excitement I can muster for this record is a half-hearted "s'alright".(JN)
(Lookout!)

GRUDGE - "Raw Grind" EP

Transparent orange vinyl! I expected something a bit different, but what I got wasn't bad at all. CONFUSE-sounding hardcore with CONFUSE-style sound quality most of the time. I liked this record a lot. (JV)
($5: Blurred, 482-1 Naka, Kambara, Ihara, Shizuoka 421-3213, JAPAN)

HAT TRICKERS - "Come on United" EP

Plodding Japanese oi that sounds completely out of tune. It's dedicated to all Manchester United supporters, and if I supported them, I'd consider this an insult. If they only tuned up, the songs would probably sound pretty good, but like this, they're unlistenable I'm afraid. (AM)
(Knock Out, Postfach 100716, 46527 Dinslaken, GERMANY)

THE HEKAWIS - "Yokozuna" EP

These Aussies are getting to be positively venerable. The two instro and two vocal selections fall well into the surf garage bag that seems to distress several MRR readers, but so be it. Despite the moratorium on SONICS covers (including songs which were covers for the SONICS), their take on the WAILERS' "Dirty Robber" is pretty good and their other vocal, "Ain't Got Nothing" is a quite worthy stomper with a nod to the ANIMALS' "I'm Crying." (DD)
(Wipe Out, 89 Rue H. Lang, 73000 Chambery, France)

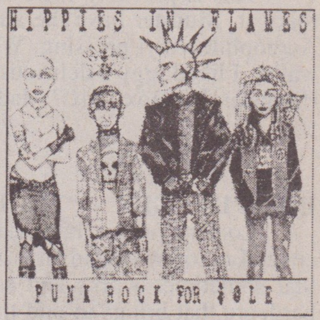
HELLACOPTERS - "Doggone Your Bad-Luck Soul" 10"

More of the glorious same. I gotta wonder if these guys do anything besides make rock and roll. Stretching their boundaries a little with a LYNYRD SKYNYRD cover, but all the same, done to perfection. Bands like this really make everything out of the States look pretty sorry lately. A more relaxed output this time, a real tribute to their influences, especially B.O.C. and GRAND FUNK. Great! (RY)
(Man's Ruin, 610 22nd St #302, San Francisco, CA 94107)

HENRY FIAT'S OPEN SORE - "Idiotia Hyperactiva" CD

Oh my god-freakin-damn! Is it something in the water, why are the Swedes and their Nordic brethren so unbelievably dominant in punk rock right now? No exception here. These guys are so damn raw and aggro, I'll hardly miss TURBONEGRO with this kind of shit popping up. And PUFFBALL has competition. They are out of their ever-lovin' minds with furious head splitting fuel for the punk rock soul. I'm so in awe... Those Viking bands of North Europe can do stoner-metal *and* raging gut extracting filth like this, it almost hurts to think of a scene so strong. Santa Cruz punk rock sucks so bad, fuck! (RY)
(Repo Recordings)

HIPPIES IN FLAMES - "Punk Rock for Sale" EP



This is three-chord punk played fast and trashy with snarly vocals, reminiscent of the GERMS. Crappy recording quality, songs about killing old people and a bass player named "Dick Asshole" (which evokes fun visuals), you can go ahead and file this one away under capital "P" Puuhuunk. Good stuff. (JN)
(Records Not Excuses, PO Box 806, Seattle,WA 98111)

HOPE (DELUSION) - "Cottonmouth" EP

Emo kids take note, this is how an honorable band is passionate and affecting, yet heavy and true in the mid-tempo hardcore arena. Go buy this record and study on how to sound respectable when releasing the pain within. (TJ)
(Track Star, PO Box 60, Forked River, NJ 08731)

HOSTILE OMISH - "One Horse Power" CD

Flankel and company certainly get their share of Amish jokes in on this CD. The OMISH experiment with hardcore, modern rock, ska, folk and that conversational intro stuff similar to "Bitchin' Camaro" making this a full-on entertainment package. The two conversational pieces are well rehearsed, well thought out, and pretty stupid. I guess all their lyrics are pretty dumb, but some songs' vocals sound like Cliff Hanger's. Quite amusing. (HM)
(Punge, 6570 Richmond Rd, Oakwood, OH 44146)

MUSIC REVIEWS

IDI AMIN - "Allst Ars" EP

It's only an EP and yet it feels like I just listened to a LP, can that be good? Well, yes it can because the reason it feels that way is not due to a lack of quality, but rather the amount of work put into this release. There are little details and samples that make it seem like the band cared more, so maybe we will care a bit more as listeners. I guess I did. Good crust-laden hardcore that probably sounds even better after smoking a joint. (JV)
(Dwie Strony Medalu, PO Box 55, 58-Bielawa, POLAND)

IDI AMIN/TOMSK-7 - split EP

TOMSK-7 goes from blistering fast to dirgecore to more blast beats smooth enough to cut your head off with rough as gravel female and male vox. IDI AMIN are just as fast and heavy without the gruff slow stuff. Both bands will leave you with your ears ringing and will not let you down. (TJ)
(Satan's Pimp, PO Box 13141, Reno, NV 89507)

IGGY & THE STOOGES - "Metallic 2xK.O." 2xLP

This is probably rock 'n' roll's worst show ever and the folks at Munster have the audacity to reissue this on 220 Gr. Audiophile vinyl pressing. Whatever, keep your money in the wallet. I liked Iggy's delirious words in between songs. (EC)
(Munster, PO Box 18107 Madrid, 28080, SPAIN)

INK & DAGGER - "The Fine Art of Original Sin" LP

Look no further than the mangled art project that graces the cover. Lots of twists and turns, unexpected touches and weirdness that sometimes works and sometimes wilts. Loose rock and hardcore that brings in odd time signatures and oblique lyrics, distinctive drumming and rhythms. You follow me. I believe the kids in the trenches refer to this as "emo", though I figure the band would bristle at the label. Me, I'd call it occasionally inventive rock that would appeal to those musically inclined more than the casual listener. The ghost of FUGAZI still haunts the chapel. (JH)

(Initial Records, PO 17131, Louisville, KY 40217)

INTERSTATE - "Find Your Own Way Home" CD

Reminiscences of times past seem to dominate this album of emo-tainted melodic hardcore. The songs come across pretty strongly in the guitar-dominated mix, but while you'd expect the vocals to be really clean and singalong, they actually have a CRIMPSHRINE/JAWBREAKER hoarseness. (AM)
(Young @ Heart, PO Box 65453, Salt Lake City, UT 84165-54553)

JAKKPOT - "Young & Dumb" EP

It's so easy to review really good or really bad records because when something stands out like that, you can't help but have a strong opinion. Not so with this record. While it doesn't suck, neither does it get my toes tapping. It's pretty generic street punk with one song about a girl. (DP)
(Ken Rock, Skäggetorp Centrum 12, 587 44 Tinköping, SWEDEN)

JOHNNY THUNDERS & THE HEARTBREAKERS - "Vive la Revolution!" 2x10"

This double record has a live performance in Paris and outtakes from "L.A.M.F". The live side is from '77 and actually isn't a ripoff. The sound quality is good. The outtake side is rad of course. My only complaint with heroin rock like this is the songs rock, but they sound like running through jello. The spunk is a little sedated. Still good. Studio side my favorite. (TG)
(Munster)

KIRKS - "Rotten Love" EP

Full disclosure statement; one member of this late, lamented NH powerhouse unit whose last release Shane waxed so enthusiastically over is not only a friend but a practicing Esperantisto, so don't expect the sort of objective reporting you normally find in these pages. While the recording quality leaves a bit to be desired (I'm assuming that these were done live in the studio), I think these four cuts are not only catchy but rage right along. Good specimens of garage punk (in the sense that the term was applied to TEENGENERATE rather than "Back From the Grave," I should mention since many don't seem to know the difference). (DD)
(Royal, 7 Rue Thoioze, 75018 Paris, France)

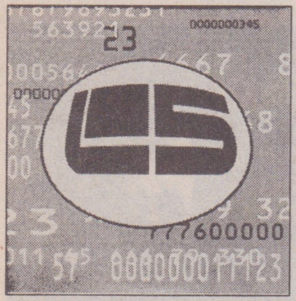
THE KISS OFFS - "Goodbye Private Life"

Are they real people? They look like fucking models on the cover, very cute PEECHES type songs, and MAKE UP at times too, is this how indie rock sounds today? (EC)
(Peek-a-Boo, PO Box 49542, Austin TX 78765)

THE KNOCK-UPS/THE CHASE - split LP

Split album by the two aforementioned bands. The KNOCK-UPS sort of remind me of the 1-4-5's or something. Cool garage punk way too young to get wrapped up in nostalgia. Fast and loose. The CHASE also do the way lo-fi thing. Very self-taught musicianship which makes their music a mix of garage pop á la early CUB and just all out weirdness. People get angry that bands like this are playing lo-fi garage punk with absolutely no respect to the '60s versions of the same music. But I love the idea that basic ideas are getting completely re-invented in punk. Fuck punk rock museums. (LH)
(The Super 8 And Matchbox, PO Box 12125, Berkeley, CA 94712)

MUSIC REVIEWS



LANDO'S 45 - "Official Broadcast Materials" EP

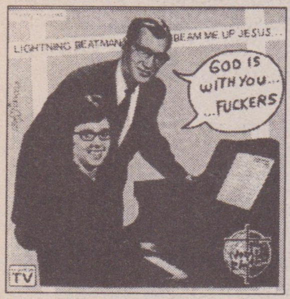
I didn't know BAD RELIGION were on Harmless... oops! Never mind! (BM)
(Harmless, 1437 W Hood, Chicago, IL. 60660)

LEGITIME DEFONCE - "En Attendant Jours Meilleurs" CD

Melodic hardcore from the AVAIL school, tons of energy, though with a bit less drive. Good breakdowns throughout and could easily be as popular as anything on the bigger US pop/ melodic hardcore labels, but geography is surely in the way. French band with French lyrics. (TH)
(Furax, 5 Impasse du Castella, 31280 Dremil-Lafage, FRANCE)

THE LEWD - "Kill Yourself Again" LP

..........this has been out fer awhile on CD and this here is a double LP...... Well, I've never been a fan of this old punk band..... I saw them once in LA back in 1981 or so and thought they sucked cock......have their first single and thought it was okay...... but what you got here is two whole records of out-takes, demos and what have you...... These days eveybody thinks a band is "classic" if it's "punk" and from the "'70s"........ The LEWD ain't classic..... just second rate shit that bored me to death......... (SW)
(Demolition Derby, PB 4005, 2800 Mechelen 4, Belgium t/f 32 15 55 40 63)



LIGHTNING BEAT-MAN - "Beam Me Up Jesus"

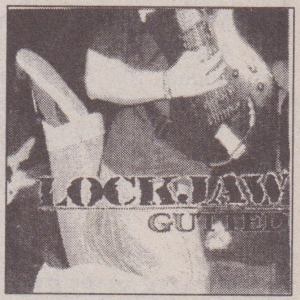
I don't care how much of a cliche Mexican wrestling masks have gotten to be, I'm still down with Lucha Libre and I'm still down with LIGHTNING BEAT-MAN. He here ups the ante with an extra dose of distortion and a virulent hatred of Christianity on his HASIL ADKINS-inspired insanity. "Wrestling With Satan" has a sweet (but very fucked up) gospel feel, but "Beam Me Up Jesus" and "Jesus Get Out of My Way" ("You say, 'Hey, let's go to the church sale'/ Hey, fuck you, Jesus get out of my mind") are vile and delicious. (DD)
(Voodoo Rhythm, c/o B. Zeller, Längasstrasse 57, 3012 Bern, SWITZERLAND)

LILLINGTONS - "Death by Television" LP

Another solid release from this cool pop punk combo. Very raw mix here. Almost too much guitar and not enough vocal, but still great stuff. Still has that SMOKING POPES type vocals but the music is totally RAMONES "Road to Ruin". One of those bands I kinda forget about, especially since I never get to see them live, but with each new release I go "wow". Lotta RAMONES-type bands out there but only one LILLINGTONS. (RL)
(Panic Button/Lookout)

LIZARDS - "Spazzomatic" CD

Shit, all the LIZARDS stuff on one CD. I don't know if I should be eternally grateful or terrified. Poppy, upbeat goof punk, that even most punkers give you a confused look about when you say you like it. This CD is a little long, but you can just put on "Uh Oh Chongo!" on repeat, and realize that one song can totally represent a band. (JF)
(Very Small, P.O. box 12839, Gainesville, FL 32064)



LOCKJAW - "Gutted" EP

Totally kick ass hard-as-nails hardcore. I'm impressed with their song "Breeding Hate" that is about the ills of homophobia. I appreciate their stance on this issue when ignorant ideals are seeping into the scene on the fringes. This tough guy homophobic crap is weakening what is a very real love of many. Thanks for keepin' it hard and smart! (TG)
(Thank The Knife, PO Box 10282, Rochester, NY 14610)

LOOSE ENDS - "Number One With a Bullet" CD

This band has been together for six months and this is a "documentary" of their work. Just what we all were waiting for, a retrospective from a band we've never heard of. They say the sounds are different because they've changed their style during their long time together as a band. Basically this is straightforward punk rock with the "early" songs being more simple and the "later" ones raunchier and with more complex guitar work. I think they should have taken the first four tracks and made an EP, and saved the documentary for when they're big rock stars and kids are clamoring for every piece of crap they ever recorded. (DP)
(Skanking Skull, 40101 Sherydan Glenn, Ladylake, FL 32159)

MAN VS. HUMANITY - "Anti-Imperialist Culture Sound" EP

That new German hardcore sound has an almost unhealthy love for metal. I say almost, because more often then not they are able to control the guitar leads, crunch, and drama and deliver a nicely packaged evil hardcore sound. MAN VS. HUMANITY does just that with huge success. Fans of CAROL and ACME will appreciate the new brutality found within. (TH)
(Paracelsius, Hambergstr. 12, 37124 Rosdorf, GERMANY)

MASS GENOCIDE - "Justice?" EP

If CHARLES BRONSON was Japanese and a tad bit more political they would be MASS GENOCIDE. Pretty much this is all a kid could ask for—fast and furious yet not just a blur. I'm not sure if Yuki, their singer, can jump as high as Kubota of the SLIGHT SLAPPERS, but MASS GENOCIDE can definitely keep up with their pace. (TJ)
($4: Conspiracy Evolve, 260 S. Lake #135, Pasadena, CA 91101)

MUSIC REVIEWS

MC5 - "Thunder Express" LP

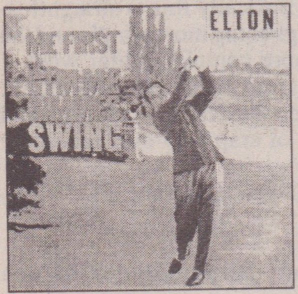
Munster Records really got their hands on a real treat here. Like a righteous hash brownie, the MOTOR CITY 5 will take you higher with seven live studio tracks recorded back in '72. Captured, here is a 100-watts of amplified heart and soul that you just gotta tap into. Pick it up, this stuff is legendary. (DL)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

THE McRACKINS - "Comic Books and Bubble Gum" LP

Ahh! The finer things in life; pop punk, comics and bubble gum (sounds like eighth grade all over again, just throw in a broken heart and bad grades and then, it is eighth grade all over again!). This is a band you either love or have no opinion on but you can't hate them. (BM)
(Screaming Apple, Düstemichster, 14, 50939 Köln, GERMANY)

MEATJACK/SUPERHIGHWAY CARFIRE - split EP

Totally rad noize from PA!!! MEATJACK sound like AmRep on an all-fat diet. Totally heavy as fuck and lo-fi! Plenty-o distortion. Crushing! Next comes SC, and they are like DRIVE LIKE JEHU on an all-fat diet. Both bands take cues from (I hate to say this) "non-punk" influences and smash it with some sincere aggression. (TG)
(Infernal Racket, PO Box 4641, Bethleham, PA 18018)



ME FIRST & THE GIMME GIMMES - "Don't Let the Sun Go Down On Me/Rocket Man"

I don't quite feel that it's fair to this band to turn them over to me for review and scrutize. I feel some evil deeds coming on. A lot of people like them...don't they? These are covers, as you can see. I've never heard anything else, so I don't really know what the original sound is all about. They sound like something that would be good for kids new on the scene, who may be a little uncomfortable with cutting loose. A little sceered of punk-wokkers and their bad bad ways? It's okay, have a nice refreshing Hefewiesen with a twist, smile at the bands silly '70s covers and be polite to each other, no one will know you're a bed wetter. See, I'm not fair and I suck, I'm just a mean, mean gal, but I was cornered. (RY)
(Honest Don's, PO Box 192027, San Francisco, CA 94119-2027)

MISCONDUCT - "A New Direction" CD

A good record that was pretty close to being a great record. The music is awesome—quick, melodic with charismatic quirks. It's unpredictable, and it's obvious they've got varied influences and tastes. Here's the catch—the lyrics are somewhere between misguided and confused. One song might encourage one to "never leave your crew", another telling someone who's "let me down" to go the fuck away, then we get the apologetic "those were wonderful days, reunite now." I realize that I'm harping on this, but it's frustrating, as they were so close.... (TM)
(Bad Taste, St. Sodergatan 38, 222 23 Lund, SWEDEN)

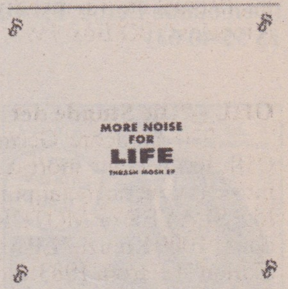
THE MFC - "We Are the Drunken Masters" EP

These eclectic punk tunemeisters from York, Pennsylvania are all over the map with both apparent influences and unusual output. MFC has intelligent lyrics, i.e.: "Your days of anarchy are wearing thin/Time for a new life to begin/It'll hit you hard when it sets in/Punk's a mindset, not a fashion." The music ranges from fast punk to slow, start-stop, melodic musings. This music is somewhat difficult, and not for everyone, but this band is very intriguing. (BR)
(MFC, C/O Jonathan Bohn, 30 Fox Rund Dr, York, PA 17403)

THE MONSTERS - "Birds Eat Martians" CD

Now that Dusty Springfield, Stanley Kubrick and the Sherman Oaks Galleria have bit the dust, it makes me appreciate simple (and I mean simple) pleasures like the MONSTERS all the more. This is rough shit from a three-piece band that contains the mighty LIGHTNING BEAT MAN, minus the wrestling mask schtick. "Chicken Baby", "We Are Middle Class", "Birds Eat Martians" and "I Got the Brain Up My Ass" are dredged straight up from the depths of the Id, SCREAMIN' JAY HAWKINS after a hit off the wrong end of the crackpipe. Broken hearts and blown amps result. Listen and suffer the consequences. (JH)
(Voodoo Rhythm c/o B. Zeller, Längasstr. 57, CH-3012 Bern, SWITZERLAND)

MORE NOISE FOR LIFE - "Thrash Mosh" EP



Oh, the pain, the misery. Honest advertising, I say. Packaging smells like MITB. Scary monster vocals, sledgehammering No Doz vocals, speed, politics, violence and more pain. You will hear no lyrics, you will feel no love. This rips especially hard because the drums and strings stop just short of a total blur, leaving it slightly organic. Take it on when you want to kill. (AC)
(Conspiracy Evolve, 260 S Lake #135 Pasadena, CA 91101)

MORNINGSIDE - "Virtue and Insanity" CD

There is some obvious song-writing conflict here. One wants to mix bad hardcore with RAGE AGAINST THE MACHINE, the other wanting the basic DESCENDENTS-style pop punk. Neither of them are working. There is some attempted harmonizing that is totally off key making it even worse. There are also too many pre-song samples that start to annoy. (PA)
(Ice-9, PO Box 6737, Fullerton, CA 92834)

MR. YUCK - "Warm Up" CD

Pretty generic high-gloss pop punk, with that annoying metal guitar sound. Oh, and the first two individuals they thank on their list are God and Jesus. Maybe it's your cup of soymilk, not mine. (BG)
(Attack,3122 Colony Crossing, Sugarland, TX 77479)

MUSIC REVIEWS

NEW BOMB TURKS/HELLACOPTERS - "All the Right Places/Lowered Pentangles(Anything At All)"

Split of your two fave indie rock bands, the HELLACOPTERS do their take on the "TV Eye" riff, slowed down with somewhat distant sounding vocals and more bombastic riffing than the human mind can comprehend.The NEW BOMB TURKS do somewhat of a disposable fast hick-punk thing. HELLACOPTERS win this round just by force of conviction. (JY)
(Anyway, PO Box 82444, Columbus, OH)

999 - "Slam!" CD

Demos, demos, demos. Every UK band from the late '70s/ early- '80s is digging in mum's attic to find the stuff that the record company turned their little toffee nose up at in the day. Sometimes the record companies are right, though. The demos on this CD are strictly for fans, but the unreleased songs, "Slam" especially, are really solid power-pop stuff that should get the skin itching for those '70s-types who got off on the recent "Power Pearls" comps. 999's strength for me was always their really solid DAMNED-style production, so find the singles first.(RW)
(Overground, PO Box 1NW, Newcastle Upon Tyne, NE99 INW, UK)

NOBODYS - "Generation XXX" LP

These juvenile drunk pop-punk Colorado pre-verts sound more like old QUEERS with every release. I like 'em. Mostly funny lyrics, which they gotta have to pull this stuff off anymore. I will contend, however, that maybe this band has received their last glowing rave review from me. Okay so I'm not overly excited, but I'll take this over some difficult whiny pseudo-intellectual emo sympathy seeker crap any day. (RY)
(Hopeless, PO Box 7495, Van Nuys, CA 91409)

OHL - "Die Stunde der Wahrheit" LP

The hardcore German veterans are back! Unfortunately OHL has become more a metal band and less a punk band. The music is generic metal/punk. It pales in comparison to something like SLAYER or MOTORHEAD. Go back and listen to OHL's opus "1000 Kreuze" LP from 1982, or the excellent "Oktoberrevolution" LP from 1983. Now that was a punk band! Skip the new crap. (BR)
(Impact, Am Markt 1/Sout Rechts, 47229 Duisburg, GERMANY)

OPPRESSED/FATSKINS - split EP

Yeah! 90 Proof Records has some good shit for you anti-Nazi skinheads this month! the OPPRESSED start things off with their "AFA Song". There are good lyrics, like: "We don't carry flick-knives/We don't carry lead/We only carry hatchets to bury in your head!" Then the OPPRESSED cover "Do Anything You Wanna Do" by EDDIE & the HOT RODS. Damn decent! Turn this record over and you get the real oi meat! One of America's premier anti-Nazi skinhead outfits, the FATSKINS, from Arizona, deliver two excellent songs "Born at the Bottom" and "Fence-walker". The words to the songs make their stance quite clear: "Fuck you Nazis". The music has the oi power to back up the lyrics. Get this record and support the FATSKINS! (BR)
(90 Proof, 1016-H Stark St, Frederick, MD 21702)

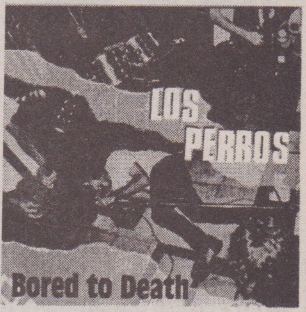
OPPRESSED - "Same Old Story" EP

What is basically a promo EP for a so-long-goodbye video for this long-running UK street/oi! band. The sound is "eh", and the cover of SLADE's "Cum On Feel the Noize" is "right fagged out", but the other covers have that innate catchiness to them that all decent Brit bands have. I never get tired of prime NEWTOWN NEUROTICS covers. A *real* fan would buy this straight off. (RW)
(Visionary, PO Box 30, Lytham St. Annes, FY8 1RL, UK)

PAWNS - "You Talk of Sacrifice" CD

This is the second full-length from the sensible shoes of N. California punk rock. The music is but a vessel, it seems, for lyrical containment—songs are crowded with rants re: gun control, law enforcement, organized religion, etc. To this end, they'll do pop, they'll rock out, lay down ska riffs, whatever. Alternating male/female chanting vox: hers is pin-drop clear most of the time; his is high and snide, think, uh, BLATZ. It starts to sound monotonous after a while, and often lacks fire. But the PAWNS have a skeptical approach that I'm fond of. (AC)
(Bad Monkey, 473 North St, Oakland, CA 94609)

LOS PERROS - "Waste My Time/You Better Run"



Blatant fuzztones-on-10, barely-discernible vocals, STOOGES rock here. Admittedly this is a somewhat third rate take on the UNION CARBIDE-CELIBATE RIFLES axis (guess what t-shirt the guitar player is wearing on the cover by the way) but some times, to the uninitiated, there is no difference. Two songs that spazz and spurt very loudly, lotsa guitar drilling your eardrums with those two-dollar Detroit riffs, etc. etc. Rocks, I guess even if they gain no points for originality. (JY)
(Munster, PO Box 18107, 28080 Madrid, SPAIN)

PERSONALITY CRISIS - "This Can't Be the end" CD

I like this but I'm not sure why. I'm not even sure what it is. Punk rock, I guess.They cover ELVIS, the DEAD BOYS, and AGENT ORANGE. I think they're from France... (BM)
(Swallow It All)

PHALLOCRACY - "WE'RE COMIN' TO YOUR TOWN, WE'RE GONNA PARTY DOWN" EP

We're Comin' To Your Town, We're Gonna Party Down.

These silly partiers don't even know that "Party Down" needs an exclamation point!!! Regardless, PHALLOCRACY bust out with blazing speed and screeching distortion! Slightly decipherable vocals on "Disrespect is Everything" and "Still Don't Believe" make me wanna lyric sheet, and the remaining songs "Fur Purse" and "Be Young, Have Fun, Bend Over" makes me curse them for skimping on that friggin' lyric sheet. (HM)
($6ppd: 20 Pinewood Ave Apt. 1, Toronto, ONT M6C2V1 CANADA)

MUSIC REVIEWS

PHILLIPPE/UNIVERSAL - "Love" split EP

This is a weird combo, PHILLIPPE border on being almost an indie rock band, my first thought was that they sounded like CHRISTIE FRONT DRIVE, if CFD had balls. They do sing about crying and girls though, which is not a point in their favor. When I turned this over to listen to the UNIVERSAL side, I yelled out "Yeah!" uncontrollably. These guys have got the RORSCHACH vocals down pat and rock like crazy. Both these bands have the intricate time structures that might put some people off as being arty, but they both sound fucking great to me. (ST)
(Hombre Lobo, PO Box 10 08 55, 63008 Offenbach, GERMANY)

PILL/LUCKY TIGER - split EP

Good Grief, LUCKY TIGER sounds like a recording of BIKINI KILL's first practice done on a Realistic™ cassette recorder. It's cool how it captures the bands energy. The PILL mines the HEADCOATEES territory with a Farfisa as their pickaxe and strikes gold with the same shitty recording quality. Two cool bands on a red vinyl 7" so buy it! (MM)
(Super 8 Underground, PO Box 12125, Berkeley, CA 94712)

PINEWOOD DERBY - "The Eighteenth Emergency" CD

This is a good example of how, if one cannot change or create a new style, they can at least do one in a convincing and full-tilt manner. These guys play fast, not too cliched pop-punk. The guitar layering and earnestness of the lyrics is what saves it from getting too predictable. A young band, who in time could knock a few bands on their ass. (BG)
($5: Whitehouse, 830 Baylor Wissman Rd, Lanesville, IN 47136)

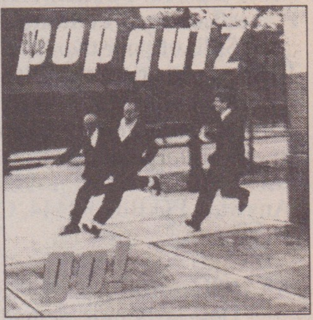
PIOLINES - "Buen Provecho" CD

A couple years back I saw SCHLONG open for a couple of surf and '60s-style garage punk bands. If that show, plus one TED NUGENT record, had been thrown into a musical blender, the result would be PIOLINES. Oh yeah, it's quite a yummy concoction. (JF)
(Munster, PO Box 18107, 28080 Madrid, SPAIN)

POLYTHENE - "Kill Techno/ 14%"

This is totally brilliant. Like a mix of early FALL and some of the more fucked CRASS bands like D&V or even the EX. Two totally fucked songs devoid of any accessibility. More aggro than a wall of Marshalls. Makes you wanna hit someone you hate. A really amazing record. (LH)
(Baby Boom!, PO Box 23, Manchester M16 9BU UK)

THE POP QUIZ - "Go!" EP



These songs are brilliant, simple yet catchy, reminding me of the UNDERTONES. "Moves and Grooves" mixes in the perfect amount of keyboard while "She's Gone Crazy" has a bridge straight out of the GO GO's song book. The other two songs rock just as much. Comes with a clever spoof on religious comics. (PA)
(Break-Up, 3935 Farm Brook Lane, Columbus, OH 43204)

THE PRICKS - "Destroy High Society" LP

From the Swedish HC hotbed of Orebro comes this totally unknown band, (at least to me). The PRICKS have a very original sound, playing warp-speed high-energy melodic HC with hooks galore and a male vocalist who sounds strangely enough like a screaming female. At any rate, this shit kicks ass and is a far cry from the assembly line like "Dis-core" of most Swedish bands, which is a nice change once in a while. I highly recommend this LP. (TS)
(Hard On, Klockarbackenio, 692 38 Kumla, Sweden)

PROLETARIAT - "Voodoo Economics And Other American Tragedies" 2xCD

A long overdue double disc of everything this early '80s Boston band ever put out plus four unreleased tracks. Although these guys have always been lumped in with the "Boston Not LA" hardcore thing, this always sounded like an American ZOUNDS or even CRASS to me. Years later this really holds true. Great political punk with heavy post-punk overtones. If only all the early punk bands had just one reissue with everything they did on it like this, the punk rock world would be a better place. (RL)
(Taang!, 706 Pismo Ct., San Diego, CA 92109)

PROPAGANDHI - "Where Quality Is Job #1" CD

30 out of print, demo, live, etc. etc. tracks from this Canadian punk band. Not up to par with their two LP's on Fat but not meant to be either. Very practical good release from a great band. (RL)
(G-7 Welcoming Committee, Box 3-905 Corydon, Winnipeg MB, R3M 3S3, CANADA)

LINK PROTRUDI & THE JAYMEN - "Hit and Run" CD

Rudi Protrudi's killer instro stuff before FUZZTONES, all shined up and makin' its first appearance on cd. The outta print import vinyl from whence this shit came has apparently been a mop-toppers elusive wet dream for years and freakin' years. Now guys like GUITAR WOLF can add a few new (old) licks to their repertoire. If you thought all the smokestacks of classic garage goodness like this had all been uncovered, you'll be very pleased to snap up Get Hip's latest platter. (RY)
(Get Hip, Columbus & Preble Aves Pittsburgh, PA 15233)

MUSIC REVIEWS

PUSSYCATS - "Playin' Dirty" CD

These Spanish sex kittens rip it up with all the ferocious of the NO TALENTS and spark a similar punk rock fire as the SF greats the LOUDMOUTHS. This is the energy punk bands should aspire to. Plus the perfect production, dirty and wild, yet full and clear. I could pass on their covers, but hey, their originals make you forget they do a DEVO cover, badly. (TJ)
(Munster, Apdo. 18017 -28080- Madrid, SPAIN)

RACOR - "Maybe You're Right" CD

Five song CD from these Aussies - decent enough. It's quick, but the singer actually sings, so obviously there's some melody involved. The drummer seems to be on autopilot much of the time, which somewhat negates his impact. Funny how much bearing the vocal style has on a band - could envision this as a straight on hardcore band. The speed is there, but it's leaning more towards the tuneful side of the spectrum. Solid yet unexceptional. (TM)
(No More Life, 32 Cascade Drive, Vermont South, Victoria 3133, AUSTRALIA)

RADIKALKUR/EMS - split EP

The RADIKALKUR side of this release reminds me of watching "Head Bangers Ball" at two in the morning while getting stoned. They sound something like M.O.D or S.O.D. meets SSD. So, grab your bong, lace up your Docs and be prepared to be very confused. EMS, on the other hand sound like many a German hardcore band circa the mid '80s, say BLUT & EISEN (yeah, I know I'm cool because I'm one of maybe ten people alive that can refer to that band), crossed with SLAYER, M.O.D. or S.O.D. One fast, trashy tune, with great hooks; one mid-tempo, head banging, death march tune, and one that is a combo of those two. Where's Ricky Rachman? This is pretty cool! (RM)
(Paranoia, Postfach 310, A-1013 Wien, GERMANY)

THE RAYDIOS - "Original Demo Recordings" LP

.........Shit....... it's about time I hear some music with style....... fuck, this record makes me daydream...... back in Japan, going through all of Fink's power-pop records, tons of them, and Fi Fi, drunk out of his mind and chain-smoking and spinning all of them fer hours....... fuck, bliss........ Fink played me a tape of these very same recordings, they were fresh then...... that was a year ago, now they finally made their way onto LP........ yeah, this is power-pop....... no doubt about it....... 1979-1981 sounding....... god, this shit sounds right cuz it's done by dudes who know their shit...... dudes who generally love music......... I love you Fink...... and Fi Fi too...... even though Fi Fi ain't playing on this......... I don't wanna compare this to TEENGENERATE....... sounds nothing like TEENGENERATE...... no lo-fi...... this thing is produced!!!!!!!!!!!!!!!!! But there is Fink and Sammy, two ex-TEENS........ and some other dude on drums..... Yoor...... all from Japan and all done with spirit...... I enjoyed this to no end and that's rare for me cuz all of you other poser fucks ruined music fer me!!!!!!!!!!!!!!!!!!! FOREVER!!!!!!!!!! (SW)
(Screaming Apple, Dustemichstr 14, 50939 Köln, GERMANY)

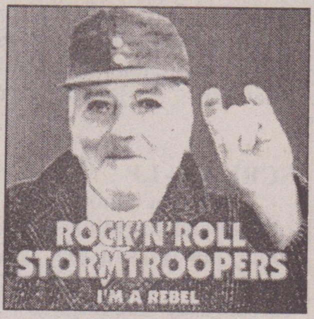
RATOS DE PARAO - "Carnicera Tropical" LP

RATOS DE PARAO are back! Yep, the gods of Brazilian thrash have released another fine gem with a little bit more metal leanings than I'm happy with. While this is not as good as their earlier stuff, this is still way better than most of the comparable shit put out today. Besides, how could I not like a band in which the singers name is Gordo. (JF)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

RECEIVERS - "Words and Terms" CD

These guys are putting out some quality old school punk rock these days. Even though the tough crowd probably label this as wimpy, this is right in the BOYS, EDDIE & the HOT RODS and VIBRATORS school of punk. Lite on mohawks and raised beers and heavy on good tunes. This is one of the year's best full lengths. Even though I was so-so on the STRUGGLE BUGGIES (the 1st version of this band) and even the one time I've saw the RECEIVERS live, the last 7" and this disc have been pretty great. (RL)
(Wingnut, 1442A Walnut St #59, Berkeley, CA 94709)

ROCK 'N' ROLL STORMTROOPERS - "I'm a Rebel" EP



Cool, straightforward, catchy three-chord punk rock from Germany. The one thing that separates this from other, similar stuff, is that the vocalist sounds like the guy that sang for AC/DC after their first singer died (you know, the "Back in Black" record). (KK)
(Incognito, Senefeldstr. 37a, 70176 Stuttgart, GERMANY)

ROTTEN SOUND - "Under Pressure" LP

22 songs of fierce grind. The maintained speed is faster than most grindcore bands blast beats. Their 10" and EP a couple years back were good, but this is fucking brilliant. 1000 mph hardcore- influenced grind not unlike Japan's 324. The drummer is brutal on this... I must ask, why the hell did you guys only send in one copy damn it!!!!! (MW)
(Revenge Productions, Po Box 12 20 01, 68071 Mannheim, GERMANY)

SANDIEST - "Propaganda" EP

Wow! The live production and style are straight from the "Inflammable Material"-era STIFF LITTLE FINGERS. It made me wanna listen to SLF, but SANDIEST have their own charm and stand their own ground. Decent release. (HM)
(Sick, 12-1 Kojogaoka Otsu-shi Shiga 520-0821 JAPAN)

MUSIC REVIEWS

SCALPLOCK
"Inculcate the Fear" EP

This EP uses Vodou (Voodoo) imagery in the layout and samples regrading the practice on the record in an effort to educate about the practice and about racist reactions to the religion by westerners. Vodou, like Liberation Theology, throws me for a loop in my usual negative reaction to religion. But hey, this is a music review, and the music has a hacksaw-through-bone abrasiveness with fast to really fast tempo changes with memorable bass hooks. Mean-ass vocals from one of the nicer people I met in London. Recommended (TH)
(Retribution, Orchard House, Breeds Rd., Great Waltham, Chelmsford, Essex, CM3 1EE, UK)

SCATHA - "Birth, Life, and Death" LP

SCATHA's sound is somewhere between BLEEDING RECTUM and EL DOPA. Dark, often political lyrics, as if you didn't know that already, that make this a killer fucking release. If you are unfamiliar with the two bands mentioned here, SCATHA is more than a bit on the metal side. It's good shit. (JV)
(Flat Earth, PO Box 169, Bradford BD1 2UJ, ENGLAND)

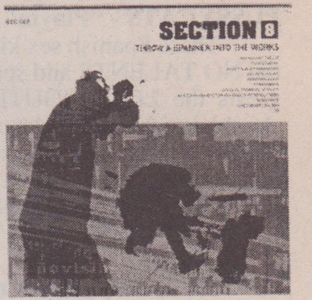
SCREWS - LP

Ah, that's more like it, a band with a singer with an ounce of soul and worldliness... Ahh, it's Mick Collins. Like gin and tonic, always satisfies. This is his ten thousandth band, he's mebbe put out a couple of ordinary tracks in his whole fucking career (I say "fucking" so you know I'm *serious*), and this record should appeal to those folks who find most garage stuff too trad and pat. Punk was/is/should be about that little explosion in the back of yer head when you recognize it.... blazm! (RW)
(In The Fucking Red, 2627 East Strong Place, Anaheim, CA, 92806)

SCUM OF SOCIETY/CHILDREN'S CHURCH - split LP

This Italian anarcho-punk split is entitled "Noi...e voi! Una Guerra senza fine" ("We...and you! A never ending war.") SCUM OF SOCIETY makes a detailed, thought-out statement in their liner notes, which is well summarized with the phrase "punk's dignity comes from punk itself," and not from the judgements of mainstream culture. Musically, I'm not crazy about them—they play competent, straight-forward and gruff, DISCHARGE style. Live, this would probably be bloody and great. CHILDREN'S CHURCH play a similar style, but more chaotically, and sped up just like I like it. This is good stuff, and I know this month, being a political punk rocker in Italy is no trivial task—it's a hardcore "fuck you" to a very traditional society. I hope they keep it up, as they apparently have been for years. Corraggio! Both bands sing in Italian, but the liner notes are also printed in English. (AC)
(Antichrist Dionysus, c/o Daniele Schilliró, Via Mameli 14, 51100 Pistoia, ITALY)

SECTION 8 - "Throw a Spanner Into the Works" EP



Blisteringly fast thrashy hardcore, with a metallic straight edge twist, but more GORILLA BISCUITS than STRIFE. Great lyrics railing against macho attitudes and mass consumption. This is where Euro SE is at in 1999, and I'm all for it. (AM)
(Bridge, Box 1903, 581 18 Linköping, SWEDEN)

SEPTIC DEATH- "Crossed Out Twice" CD

A collection / compilation of a *ton* of SEPTIC DEATH stuff. Pretty much everything they did is on this for a total of 70 minutes/40 songs. This really kicks in when it gets into the old material from "Need All Your Attention." SEPTIC DEATH can probably be deemed the grandfathers of grindcore cuz their early stuff was just so fucking fierce, raw and noisy that it blew all prior thrash out of the water. The combination of Pushead's vocals, that crazy over-the-top snare sound, and the ultra-distorted guitar tone made SEPTIC DEATH a one of a kind. You don't have any of their stuff? Then get this before its gone. Modern day thrash/grind owes everything to what these guys did in 1983. (MW)
(Bacteria Sour, PO Box 422986, San Francisco, CA 94142)

SEWERGROOVES - "Could've Been Dead/Lizard Shot"

S'more Swede STOOGES-style rock. I believe I promised to keep an eye on these guys in a past review. Making good on that I'll say I like they're dirgy, out of focus, mellow, retro rock and roll. Though they still haven't risen to the caliber of greatness the rest of their regional scene has. I'm still listening... (RY)
(Low Impact, PO Box 475, 701 49 Orebro, SWEDEN)

SHIFTER - "Lovesongs for the Revolution" EP

I like the energy and sentiment behind this. Even the graphics in the accompanying booklet are really creative. Musically this is pretty straight-forward late-'80s-influenced melodic hardcore. Although it is definitely an interesting and important record, I think it'll take one or two more releases before they really hit their stride, but then, look out... (BG)
(The Homemade Record Collective c/o T Benzel, Ringstr 29, Frauenberg 55776, GERMANY)

S.I.G. - "Greatest Hits Vol. 2" EP

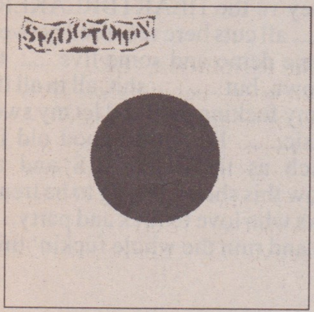
The A-side is basic SCREECHING WEASEL style pop punk, bad guitar leads and all. The b-side is in the same vein except they pick up the pace and the anger a bit. (PA)
(Mad Bomber, 1121, Russetwood Court, Wheeling, IL 60090)

MUSIC REVIEWS

SISSIES - "Geography" CD
This is a really cool bunch of songs. Cool catchy girl punk from the Midwest. According to the liner notes, they met at Gilman after graduating high school and this cool band was born. Great lyrics with something cool happening in every song. Not many other bands can say that. I should mention that the rhythm section is the same for OPERATION: CLIFF CLAVIN, who are also cool. (LH)
($5 ppd. to Plan It X, 5810 W. Willis Rd., Georgetown, IN 47122)

THE SLAGS - "Never Surrender" EP
This is light-weight street punk music from Santa Rosa, California. The songs bring to mind a more pop-oriented version of the BURDENS or a well past-their-prime SWINGIN' UTTERS. The musicianship is acceptable. The vocals may be a bit too high for much street credibility. (BR)
(Red Star, PO Box 1204, Glen Ellen, CA 95442)

SLUDGE CONFRONTATIONS - "Vegetable Garden" CD
A compilation of tapes recorded by this '85 punk band. Hailing from Canada these songs are short bursts of snotty hardcore. BLACK FLAG influence. Recommended. (TG)
(Schizophrenic, 50 Fielding Cres, Hamilton, Ontario, L8V 2P5, CANADA)



SMOGTOWN - "Losin' It/Break Some Skulls"
Here you get another dose of suburban punk from Dana Point's finest. Predating their first single, SMOGTOWN recorded these tracks back in 1997. The A-side is a search and destroy lil' dittie which details the ultimate "come down" complete with hand claps and anthemic backing vocals. The B-side which is my fav of the two has a great beach blanket drum beat with noisy '77 guitar lickage. This is a sure bonfire punk hit and makes me horny for Summer to finally come. (DL)
(Hostage, 7826 Seaglen Dr, Huntington Beach, CA 92698)

SNATCH BANDITS - "Only a Million Beers" CD
This band is a clone of the NOBODYS except that it's songs are about drinking instead of big fake-titty porno stars. Hey, I like to drink beer and all, but there are fifteen songs on here, and they are all about being drunk, old drunks, crazy stuff done when drunk. Enough, already. I need a little variety, and this does not come through. (DP)
(ORE)

SNATCHERS - "Won't Let Go" EP
......Dang, from the looks of the cover art....... yikes...... and I always judge a book by its cover!!!!!!!!!!!!!!!!!!!!! And the cover art here sucks my rosey-ringer...... BUT!!!!!! The first song is pretty good..... shit, second song is good too!!!!!! Mid-paced rock 'n' roll, weak production, but.........!!!!!!! How can I argue with a piano track and wa-wa device??????? Now I'm on the second side and it still rocks....... poser bands like the DONNAS and TOILET BOYS take notice...... this is the way to rock and get laid...... OKAY!!!!!!!! Oh yeah, one beef; when I picked this EP up to throw on the turntable, a whole shit load of stickers and other propaganda fell out onto the floor........ dear bands, stickers and patches ain't cool!!!!!!!!!! OKAY!!!!!! Especially other people's band stickers on instruments!!!!!! I know that's been a craze fer the last 15 years..... good god, maybe longer, but there's no excuse anymore to look like a trendy billboard...... got that, you poser ass pieces of SHIT!!!!!!!!!!!! (SW)
(Woo Da Loo, 7110 W. 20th Ave. Suite 204, Lakewood, CO 80215)

SPAZZ/SUBVERSION - split CD
Here is a CD I thought I'd never own, the only place I saw it listed was in a Relapse catalog for $18-$20, so I never bought it. Luckily, it's found it's way into my greedy little paws due to my lofty position here at MRR Inc. (yuck! yuck!). The SUBVERSION stuff is some fast-as-fuck driving HC trash with dueling male vocals, sort of like a less produced DISRUPT. They're definitely one of the best bands going "down under" at the moment and I look forward to hearing more from them in the future. As for the SPAZZ side, it's their usual manic blend of blazing blast beats meets MITB-style dirge, always a pleasure to my ears! They even include a female singer and the infamous banjo on this recording. All hail SPAZZ!!!!! (TS)
(Snapshot, PO Box 175, Georges Hall, 2198, NSW, AUSTRAILIA)

SPREAD THE DISEASE - "This Blood-Ridden Tragedy" EP
Dark, modern metalcore from Florida that uses the usual satanic mythology as a metaphor for today's problems. You know, most kids today would refer to this as hardcore, but no true hardcore record would only have three songs at 33. (JF)
(Undecided, 15551 71st Pl. North, Lexahatchee, FL 33470)

THE STALIN - "Trash" LP
A bootleg of the first STALIN album. I guess it's an important document of something that none of us were really a part of. Kinda dull and unexciting which is probably why all those "Killed by Death" types are willing blow anyone for an original copy. To hear the best documents of this great band, check out "Stalinism" or "Stop Jap". (LH)
(no address)

THE STALIN - "Trash" LP
Personally, I found this boot to be the 1999 equivalent of the bootleg release of the 1st KIDS LP in 1997 That's how good this is. (TH)
(no address)

MUSIC REVIEWS

STAR CLUB - "Cool Posers" LP

Useful little bootleg of most of the early stuff this prolific Japanese band spat out on singles and flexis. Most of the stuff falls into the UK-strum side of late '70s action, and lacks the requisite *panic* to put it over for me, but it's solid enough stuff and confirms my conviction that phony punkz make most of the great punkz-rock-muzik. Kick out the real punkz today! KIM FOWLEY forever! (RW)
(It's a Bootleg Productions, next door to Adolph...)

STIFFS - "The Punk Collection" CD

Very cool release. Old UK 1980s new wave punk. No this isn't DISCHARGE or the PISTOLS but great punchy stuff for fans of second wave punk like SLF, UNDERTONES, or even the YACHTS. Totally classic stuff you've probably never heard but should. (RL)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

STILETTO BOYS - "All Alone/You Said"

Power pop is back. If you liked the PLIMSOULS, REAL KIDS and 20/20 you'd like STILETTO BOYS. Remember it's OK to like NICK LOWE. (MM)
(Screaming Apple, Düstemichstr,14 50939 Köln, GERMANY)

STREET TROOPERS - "Montreal" EP

STREET TROOPERS are another of the fine oi and street punk bands that come from our proud neighbor to the north. Hailing from Montreal, Quebec, Canada's STREET TROOPERS play strong oi with well throught out lyrics: "Cultural Ghettos, north, east and south/Globalization crushes the working class/Closed down shops and evicted squats/A city torn by it's colonial past." The music has a full set of sharp teeth, with strong vocals and well-placed guitar work. This is an excellent record from a consistently great band. Cheers to the STREET TROOPERS! (BR)
(Knockout, Postfach 100716, 46527 Dinslaken, GERMANY)

SUBB - "Like Kids In a Field" CD

At first glance I thought "generic skate punk". Nay! Nay! 'Tis generic ska punk at it's worst...and all the way from Canada!?! What the fuck!?! As if we didn't have enough shitty bands of our own now we're importing them!?! Since they're from Canada, maybe word hasn't reached them yet, but ska sucks more wang than Shane White at a flesh flute recital (besides ska was cool last Summer, now it's emo [or was it grind core?... I forget, maybe emo-grind core?]). Let it be known that unless you're in SLOW GHERKIN or MADNESS you have no business in a ska band. (BM)
(151 Des Ble's D'or L'acadie, QC, J2Y 1 E2, CANADA)

SUBMACHINE - "Sawed-Off Shotglass" CD

This is an anthology consisting of previously-released vinyl covering almost a decade's worth of material. This cd plays like one long album for the most part, which shows some staying power on the part of this band. The sound is similar to STRYCHNINE, but with better, less obvious lyrics. These guys have the best sleeve art.. umm...except for this release (?). If you liked their side of the split with FILTH, then you'll want to check this out. (JV)
(CI, 739 Manor St, Lancaster, PA 17603)

THE SUICIDE KINGS - "Teenage Disaster" LP

........one rocking fucking record, Jack!!!!!!!! SHIT!!!!! Yeah, these guys may think they're the HEARTBREAKERS, but damn, they did it so well......... all cuts here recorded between 1986 thru '88, some studio, some demo and some live....... the recording quality goes up and down, but........... shit, all in all this is sex music...... raunchy "suck my fucking dick and let my sweet load run down your face" music....... like other good old LA rocker bands of the past such as the JONESES and the BERLIN BRATS...... yes, I know this shit is getting to be trendy again, but enjoy it now, you folks who love to fuck and party....... enjoy it before the posers come and ruin the whole fuckin' thing again!!!!!!!!!!!!!!!! (SW)
(Sympathy)

THE SUPERFLY T.N.T.'s - "Have a Wild Weekend With..." EP

More no-talent losers coming your way... "Newcastle's Worst R 'n' R Combo" now this is how these blokes market themselves. Anyway, here you got Brit garage lo-fi fiends belting out that familiar crossbreeding of BILLY CHILDISH meet the RAMONES with a surf undercurrent. We're talking sunglasses and striped t-shirts here, get my drift? (DL)
(Wild Weekend, Lutken Heide 23, 48291 Telgte, GERMANY)

MUSIC REVIEWS

SUPERSLUETH - "The Hate Divides" EP
This Illinois band incorporates some fast melodic hardcore, with a mix of sung and screamed vocals. They also do a cover of CHAIN OF STRENGTH's "Through These Eyes". This is a little too melodic at times for my taste, but quite solid throughout and recommended. (RC)
(Underestimated, PO Box 13274, Chicago, IL 60613)

SUPERSNAZZ - "Diode City" LP
If you haven't been turned onto the pop punk stylings of SUPERSNAZZ, this nineteen-song LP might be a good starting point. This girl-vocal Japanese quartet likes chunky, guitar-laden powerchord punk, mostly of the three-chord variety (vocal choruses, fast tempos), with the kind of energy that would make SHONEN KNIFE feel their age. The songs vary between great ("Words of Love") and just plain solid, but all the songs are short and listenable, and there are two minor bonuses: it's pressed on shocking pink vinyl, and has an insert with not-so-candid pix of the band. Recommended for the style. (SS)
(Sympathy)

TEMPLARS - "Omne Datum Optimum" CD
Ye olde lovable NY skins the TEMPLARS give you a sometimes introspective, very melodic, almost folk-oi, if you will, release. Of course there's energy left for some rough stuff, too. So classic are they that the effortlessness behind their music can almost detract from it. Any wet-behind-the-ears urgency is long gone. What can you do? You're left with super, solid as the pavement they stomped on to get here, street-punk. A crowd pleaser. (RY)
(GMM, PO Box 15234, Atlanta, GA 30333)

TERVEET KÄDET - "Ääretön Propaganda" CD
A legitimate CD release from Propaganda records collecting some of TERVEET KÄDET's earlier releases. This has got the "Message" EP, the "Ääretön Joulu" EP, the "Kumia ja Verta" LP, and the "Halloween" LP (I believe these releases span the years of 1982-'85). All of the material kicks much ass, especially the "Ääretön Joulu" tracks. TERVEET KÄDET had the uncanny knack of writing really punching Finnish hardcore that was so raw and fierce. You can hear a lot of elements that bands these days try and replicate, but you can't reproduce the original. Good for both a history lesson and fierce Finnish thrash. (MW)
(Propaganda, Finland)

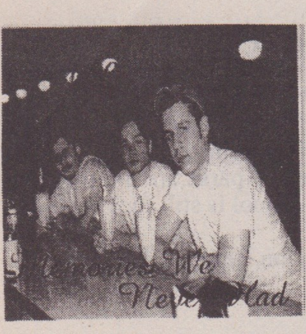
THE THIRD DEGREE - "7 Plys" EP
2 songs of skateboard-influenced hardcore. The songs are a little too drawn out, with the emphasis on heavy build ups, etc. It's got a lot of punch, not unlike BEYOND, but it's got a little too much rocking too it for my tastes. But shit, skaters gotta stick together. Hey by the way, both the HB parks are a little small don't you think... but shit the high school is still fucking rad to skate... just don't get busted. (MW)
(Indecision, PO Box 5781, Huntington Beach, CA 92615)

THROWAWAY GENERATION - "Alive in the Streets..." CD
Man, I hate to be so negative, but goddamn, you bands out there need to help me out here. Please! I mean take this band for instance. They can't decide whether they want to be a third rate U.S. BOMBS, RANCID, JAWBREAKER or SCREECHING WEASEL, so they end up sounding like a half ass mix of all these bands. It's like emo-'77 crossover or something. Maybe this has something to do with the end of the millennium! If so, what the hell am I doing here? I've got to go stock up on ammo, water and canned goods! (RM)
(Unity Squad, 354 West 100 North, Logan, UT 84321)

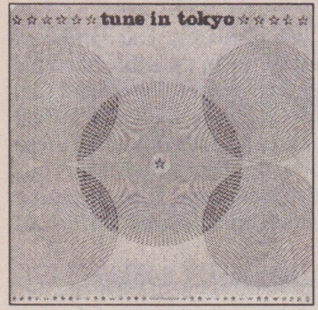
TOTALITÄR - "Sin Egen Motståndare" LP
This is by far the essential TOTALITÄR record to get. Even though it was released as a CD by Finn Records back in 1995, this is still the one release that captures TOTALITÄR at their most furious. The guitar tone is fuzzed out, the cymbals are just screaming, the vocals complement their ferocious Swedish thrash, fuck man.... all I got to say is thanx Ken for getting this on vinyl. If Swedish thrash is your music of choice, or you want to hear how it should be played, you *have* to get this. (MW)
(Prank, PO Box 410892, San Francisco, CA, 94141-0892 USA)

TRAVIS CUT - "Seventh Inning Stretch" CD
First off, any band that covers a power pop classic like the JAGS "Back of My Hand" is all right in my book. Second, I dig these guys anyways. A long awaited second LP produced by Dave Smalley. Musically, this is classic TRAVIS CUT with it's speedy J CHURCH/DISCOUNT feel. One of the UK's best in the pop punk vein with yet another great release. (RL)
(Karma, 45-17 45th St #1R, Sunnyside, NY 11104)

MUSIC REVIEWS



TRIPLE BYPASS - "Memories We Never Said"
TRIPLE BYPASS have a poppy sound similar to a lighter MTX or a slower SQUIRTGUN. Not necessarily bad, just not very memorable songs and muddled productions. (JF)
(Whoa, 52 McLoughlin St., Glen Cove, NY 11542)

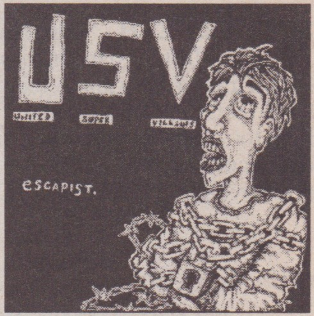


TUNE IN TOKYO - "Heat Resistant" EP
This is what happens when kids in emo-core bands graduate from college. Someone in this band was in CARBOMB, and TUNE IN TOKYO shows the obvious progression from slightly spastic melodic hardcore to this fast then slow then fast style. The vision in my head right now is kids doing the choking dance (you know where you rock back and forth like your choking on your tofu burger)...I think I might have something caught in my throat. (ST)

(Highwater, PO Box 1202, Denton, TX 76202)

UK SUBS - "Live in the Warzone" CD
I think this band's old shit is rad, but this live recording of a recent show in Belfast just isn't that good. They play all the hits, but they sound a bit tired and stale, plus the guitar playing has way too much metal wank. Oh well. (RM)
(Rejected, Po Box 6591, Dun Laogshaire, Dublin, IRELAND)

UNHOLY GRAVE/TASTE OF FEAR - split EP
Hmm, so I wonder what the skinny is on TASTE OF FEAR? I presume they are still long gone considering that the songs on here were recorded in 1995. Anyway, what you get with TASTE OF FEAR is some dark and heavy hardcore with deep crusty dual vocals. Japan's UNHOLY GRAVE continue to release song after song of blasting metal grind. They are at the top of their game in this field, so check it out. Their songs were actually recorded in 1994. Geez looks look Clean Plate did a spring cleaning in the hardcore vaults. (RC)
(Clean Plate, PO Box 709, Hampshire College, Amherst, MA 01002)



UNITED SUPER VILLAINS - "Escapist" EP
Was really looking forward to this, with everything I've heard (including props from our own Nathan Berg last month!). As Felix sums it up in his ads—"Crucial Wisconsin Fast Hardcore". About does the trick—it's eight songs of malicious, blazing hardcore with animosity throughout. You'd be well advised to bother reading the lyrics with this one—they don't waste their time or yours. Awesome stuff all around—another trophy from the Havoc lineup.... (TM)
(Havoc, PO Box 8585, Minneapolis MN 55408)

THE UNKNOWN - "Still Unknown" CD
Not to be confused with the "street" band THOSE UNKNOWN, this Cleveland band cranks out the pop punk with a hyper power pop feel. I was into their last CD although it didn't quite reach the punk rockness level for regular review. This is more up tempo in the DESCENDENTS/BEATNIK TERMITES vein. In fact, I think there is a BEATNIK TERMITES connection but I forget what. More hooky than your typical pop punk release too. Worth checking out. (RL)
(Jiffi Pop, PO Box 110361, Cleveland, OH 44111)

WASH - "Broken/60-40"
Noisy over the top muck rock. Perhaps back in the decade when your was spelled "yr" this might have been termed "skree". These guys probably own all those early Am Rep singles. (MM)
(Push, PO Box 90882, Long Beach, CA 90909)

\
WATER CLOSET - "Time is Cool" LP
This is one of the best purely pop punk full-length records to come out in a long time. It musically falls somewhere around J CHURCH but with the energy of their earlier records. Songs range from upbeat faster numbers to slower emotional songs. The catch is the female/male vocal interplay giving the songs a somewhat rough edge while the great guitar work gives it a more polished feel. There isn't a bad tune on the record. (PA)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

MUSIC REVIEWS

WEST BEVERLY - "Kids These Days" CDEP

There's only five songs on here, but they made a great impression on me. Totally melodic, upbeat hardcore that reminds me of no one so much as REASON TO BELIEVE, an amazing Southern Californian band who went on to become FARSIDE if I'm not mistaken. I would have liked a bit more information on the sleeve though. (AM)
(no address)

WORD SALAD - "Death March 2000" LP

When played at the wrong speed, this was interesting indeed. Slow-tempo dirgy crust with the vocals mixed way too low. At its proper speed of 45 rpm, however, it is a kick-ass angry hardcore in the style of FUCKFACE or DETESTATION (but with male screaming). (DP)
(Prank, PO Box 410892, San Francisco, CA 94141-0982)

YELLOW MACHINEGUN - "Spot Remover" CD

Kick-fucking-ass, high-energy Japanese thrash. A lot of metal influences gives the entire effort a really heavy sound, but YELLOW MACHINE really is at their best when they speed up. For those who keep tabs, this is an all-female band, which leads me to ask, why the fuck does Japan produce so much killer thrash produced by both both male and female efforts? If your a fan of the newer TOAST stuff, this is in the same vein. (MW)
($12ppd: Howling Bull America, PO Box 40129, San Francisco, CA 94140-0129)

V/A - "All Kindsa Girls, Vol. 5" 10"

I literally fell out of my chair while bobbing along to this in MRR headquarters. This comp really works, nearly everything on it rocks. And if you couldn't tell from the title, it's all girl bands at that. It covers a lot of ground, both musically and geographically. The bands are from all over the world, and play everything from the CHUBBIES' pure pop, to garagey psych punk (PUSSYCATS, MUMMY THE PEEPSHOW, and ULTRA BIMBOS), to the surf- inflected Japanese pop of the KNOCKABOUTS. I'd recommend this to anyone.These girl bands rock rawer and harder (not to mention with more hooks) than most of their male counterparts, but with todays music scene , did you expect anything less? (BG)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

V/A - "Bite the Bullet" CD

It's a good thing these comps are cheap, or I couldn't imagine anyone ever buying the fucks. There are good tracks on here in the SoCal/UK-worshipping style of chant-punk, those being LE SHOK, DEAD MAN'S CHOIR, CIRIL and the GOONS. I guess the other bands have their fans, I'm just not one of 'em. Miss me? (RW)
(Know, PO Box 90579, Long Beach, CA, 90809)

V/A - "Co Op" EP

Split record with KINDLE and LEBENSREFORM. KINDLE are emo, emo, emo. So very, very emo. I thought I was going to hurt their feelings while listening to their song. LEBENSREFORM start with a great cover of FLAG's version of "Wasted". But on the second song they get all tearful and emo. It's okay. No big whoops. (LH)
(Cum Grano Salis, Vierhausen 32, 26725 Emden GERMANY, I think)

V/A - "Cruisin" CD

Wow... thirty-three songs. Unlike many CD comps, you've actually heard of some of the bands on here. There are great tracks from the ANGRY SAMOANS, SCREECHING WEASEL, the FREEZE, KNIT SEPERATES, MOTHER SUPERIOR and TALK IS POISON. Sure, the labels paid for the bands to be on here, but it's free, packed solid, and it comes with a great 'zine, so who's complaining? (AM)
(Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Desechables—Destruye y Mata, Destruye y Mata" LP

This is a tribute to some Spanish garage band from the early '80s known as the DESECHABLES. Not being familiar with these DESECHABLES folks, I was amused to hear Spanish versions of tunes very similar to "Strychnine", "Human Fly", "Great Balls of Fire" and other rock 'n' roll greats. Almost every band has tons of reverb somewhere in the mix. Many of the tunes are also pretty minimalistic without bass or drums for a lean distorted sound similar to them DESECHABLES. I can appreciate the soul and energy every band seems to generate doing their remake. Standouts include: PUSSYCATS, GORKA SECTA, LOS PERROS, ULAN BATOR TRIO and a weird organ mood trip from GUILLER MOMMONJE. Pretty cool. (HM)
(Munster, Apdo. 18107, Madrid, 28080 SPAIN)

V/A - "Destroy Power—Not People" EP

I still don't know why MRR is reviewing shit by this notorious rip off label. Lost & Found can eat shit as far as I'm concerned! This EP was their token attempt to gain some credibility in the crust punk scene, and it includes previously released tracks from some of the bands who were naive or stupid enough to sign with these assholes. The lineup is pretty amazing and includes a lot of your faves (and mine) with the likes of DISRUPT, SIEGE, COLD WORLD, HERESY, NO SECURITY, KAAOS, etc... So this is definitely worth having, though I encourage you to steal your copy, instead of putting your hard earned dough into the hands of these pricks! (TS)
(Lost & Found)

Music Reviews

V/A - "Destroying Southern Tradition" EP

Four great bands unite to form a force where no rebel flag is safe. Side B links SUPPRESSION's power violence with EQUITY's heavy moody hardcore. Side A has two bands of which you should already be fan, DAMAD and DEATHREAT. This DAMAD stuff (not my favorite but still powerful) might tide me over until the full length I've been dreaming about. The DEATHREAT recording misses some of their live energy (which I recently witnessed) but they are driving as always. (TJ)
(Stick Figure, PO Box 55462, Atlanta, GA 30308)

V/A - "Farewell to Arms 2" CD

The Finnish title of this CD is "Jaahyvaiset Aseille 2", and is a follow-up to a vinyl comp of a few years ago with proceeds going to a Finnish conscientious objectors organization. Ten bands on the comp, with a mix of styles, all from Finland. The standouts are ALAKULTTURIN KUISIPAAT who sound like a straightforward EX with saxophone, MANIFESTO JUKEBOX with a grittier DAG NASTY sound and the slightly melodic UK-influenced punk of WASTED. (TH)
(Aseistakieltaytyjaliito, Rauhanasema, Veturitori 3, 00520, Helsinki, FINLAND)

V/A - "Difficile Credere Ad Una Conpilazione Di Old School Italiano" EP

OK, the title means "Hard to believe in an Italian old school compilation," and is a rip-off of the "Something To Believe In" cover. The BYO connection is appropriate—these are 15 year-old songs from six punk bands, each with a variation on Italy's version of the early '80s, "positive youth," crew cut sound. My favorite tracks are from TEAR ME DOWN and FRAMMENTI, but the whole thing works very nicely. SOTTOPRESSIONE, CATTIVE INCLINAZIONE, BOCCA CHIUSA and AFFLUENTE also play on the record. The compiler swears he's not doing it for nostalgia— yeah, whatever. Regardless, it's very cool that someone recorded this little piece of punk history for the rest of us. (AC)
(Applequince, Via di Mezzo, 12-01100, Vitterbo, ITALY)

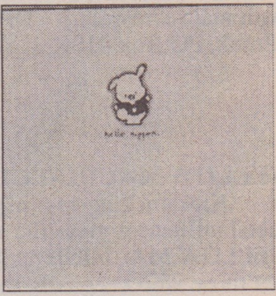
V/A - "Faster, Pussycat, Attack! Tora! Tora! Tora!" CD

A funny name for a comp and a very eclectic mix of bands, 9 in all, and all hailing from Japan. You're served up with blazing fastcore, whirlwind grind, NYC-style moshcore, pop punk, chugga chugga metal, rap metal, etc... My personal faves being YELLOW MACHINE GUN, HELLCHILD and FORCE; though the other bands have something to offer for different tastes. I'll stick to the fastcore on this on this one though! (TS)
($12ppd: Howling Bull America, PO Box 40129, San Francisco, CA 94140-0129)

VA - "For the Love of Life and Music" CD

A collection of songs on behalf of the CAFT (Coalition to Abolish the Fur Trade). The comp starts off with MISERY, then leads into DYSTOPIA-style grind/sample core from VOMITUS. The RENTBOYS do a strange cover of "White Man in Hammersmith Palais". Good stuff by: SOCIAL INFESTATION, VICTIM 9 and SBITCH, catchy SNUFF pop from J POLLARD, and more. As usual with these things, the content is all over the place, the sound quality is shaky, and both the liner notes and politics are black and white, but it's better than alright. (AC)
(After/Birth, 5598 Patrick Ct, Norcross, GA 30092)

V/A - "Hello Nippon" EP



Four pop punk bands from Japan. TAMI has the best song here with amazing female vocals that remind me faintly of PEE. MIDDISHADE and NAVEL both do decent SNUFF style songs while MOGA THE FIVE YEN put in a more aggressive number. Worth getting for the TAMI song alone. (PA)
(Dosei Jidai, 5707, De Lange, Houston, TX 77092)

V/A - "Hotter Than Hell" CD

Psychobilly compilation from Hairball 8 Records which features no less than 27 bands, and a good number of them are actually decent. Psychobilly has been overrun with posy ex-hardcore kids who then go on to start posy psychobilly bands. There's little of that here, just quality cuts for the most part. Psycho as fuck bands like the FIREBALLS, BARNYARD BALLERS, PHANTOM ROCKERS (live), the MUTILATORS, and HELLBILLYS make this record better than most of its type. (JV)
(Hairball 8, PO BOX 26500 #111, San Diego CA 92196)

V/A - "Japan in Decline" LP

Now if anyone around here knows Japanese hardcore, it'd be the Six Weeks people (Athena and Jeff). Pretty slick setup with this one—glossy cover, full color artwork. Bit of a departure for them, but it's probably for the better, as it looks great. Don't think I can do this any better than to state that almost every current Japanese band I can think of it on this. No joke—there's almost no one left out. Here's a sample—MORE NOISE FOR LIFE, DUDMAN, CARCASS GRINDER, SMASH THE BRAIN, UNHOLY GRAVE, FUCK ON THE BEACH, SHIKABANE, 324, SMASH YOUR FACE, FRIGORA, CURTAINRAIL it could go on for a bit. (21 bands total). Damn—a testament to their dedication—this must have been a huge amount of work. (TM)
(Six Weeks, 225 Lincoln Avenue, Cotati CA 94931)

MUSIC REVIEWS

V/A - "Larsen" EP

A very mysterious record here. No cover, no label information. I'm assuming Larsen is the record company since that's the way it looks on the label, but who knows? Six bands: THUNDERCRACK, THE SIRES, LES LITTLE SEARCHERS, ODD BALL'S BAND, STOMPIN' HARVEY & the FAST WRECKERS and NITROBREW who all do cool garage songs. Each song is in a different style, but they are all catchy and sound real good together. I wish I had more information about this cos I'm sure this is a record you want. (CK)
(Larsen Records?)

V/A - "Last Chance in Portland" CD

12 bands that I've never heard of from a scene that I wasn't sure really existed anymore. Nothing totally ground breaking, but a lot of great straight-up punk and rock 'n' roll stuff. Lots of punch to most of the bands that makes you think it would be a blast to see them in their home town. Some of the standouts for me are BIER GUT (sic) who are sort of a mix of punk and swamp boogie, FUCKPRIEST FANTASTIC who sound like a SCRATCH ACID demo tape, and SILVERKINGS who are a totally fucked version of GAS HUFFER. Kicks more ass than the Trailblazers, that's for sure. (LH)
(Last Chance, 3812 B SE Division, Portland, OR 97202)

V/A - "Menos Malquenos Gusto" CD

A nine-band compilation from Peru featuring bands entirely from the capitol of Lima. While most of the bands on this compilation play various degrees of the SoCal melodic hardcore sound, there do seem to be a lot more outside influences creeping in. Hence, nothing on this CD sounds really stale, and the MANGANZOIDES have a wonderful psychobilly feel to them. A strongly recommended compilation. (JF)
($12 ppd Americas $14 World: Calambre Discos, PO Box 18-0798, Lima - 18, PERU)

V/A - "Louder Faster Vol.1" CD

I'm fairly certain this is an all English compilation, and like most compilations, this has some good tunes and some band tunes. So, in an unofficial salute to BAD BRAINS and the concept of P.M.A. I will only mention those bands which I like. FREAKS UNION play cool melodic punk, that's a bit too gritty to be labeled with the Fat Wreck Chords stamp. "Suffer"-era BAD RELIGION meets '80s UK punk maybe. In any case, all three of their tunes are good. The band SPEEDURCHIN have three tunes on this, two of which are really good melodic punk that reminds me of the DEVIATORS first EP or URGENT FURY. Next, you have the band MUTT who turn in three solid punk tunes that bring CHAOS UK's more recent recordings to mind. Finally, FILTER THRUST do three tunes, two of which are kind of cool, psychedelic type stuff that sounds more than a little like the BUZZCOCKS. Overall, I'd say this is a pretty good release. (RM)
(A.W.O.L., PO Box 303, Harrogate, New Yorkshire, H62 OXQ, UK)

V/A - "Oh! The Humanity!" CD

That friggin' humanity still doesn't explain why 37 bands are filling up 75 minutes on a CD. I guess this proves that hardcore, metal, modern rock, and their hybrids are alive and well in Tennessee and Alabama. Actually there's some decent tunes and it's definitely a start for those ignorant of these southern haps. Excellent tunes by HEAVILY BANGING CANNON, BONUS CUP, the EMANCIPATORS, LETHARGIC, C4 and CHRIS SMITH. Check out Tennessee! (HM)
($10ppd: Plague, PO Box 10911, Knoxville, TN 37939)

V/A - "Oi the Split" EP

Two German oi stalwarts, SMEGMA and LOIKAEMIE, here on this split. Each band does two songs, and I must say that both bands turn in top-notch, upbeat, boot stompin' tunes, with those guttural German vocals we all love. This is pretty fuckin' great. (RM)
(Knock Out, Postfach 100716, 46527 Dinslaken, GERMANY)

V/A - "Ritalin Riot" CD

A decent comp that comes with A.D.D. fanzine. Heavy on the pop punk with DIGGER, DISCOUNT, BIG WIG, DILLINGER FOUR, as well as AT THE DRIVE IN and BRAND NEW UNIT. Definitely some previously-released stuff here. Not sure how much and I don't really know the purpose of yet another comp, but this is a good one. (RL)
(A.D.D., 7309 N. Huntley Ave., Tampa, FL 33604)

V/A- "Serial Killer" CD

There really is no need to put a picture of some phony lesbians making out on the cover of a record. If you can get past that there are some decent songs by AT THE DRIVE-IN, the QUEERS, RHYTHM COLLISION, FUN SIZE and BRACKET. The rest falls mostly into the Fat/Epitaph vein, with the big hitters being PULLEY, STRUNG OUT, NO USE FOR A NAME and 88 FINGERS LOUIE. Songs that didn't need to happen by: the SMUT PEDDLERS, I-5 w/CULT CEAVER and 30 FOOT FALL's version of "Creep" by RADIOHEAD. About half the songs have been previously released. (PA)
(Fearless, 13772 Goldenwest st. #545, Westminster, CA 92683)

MUSIC REVIEWS

V/A - "Scumfest '97"/"Scumfest '98" VIDEOS

I watched both of these pork-flavored beer-soaked beauties in one day, four hours of moronic redneck debauchery. The South is everything I'd dreamed of and more. The Confed of Scum clan has produced some of my favorite bands, and it is clear this ain't no California sassy pretty people punk rock scene, and the live action format highlights that fact in a whole new way. Anyway, no surprise that the sound quality, production and camera work were total drunken shit, again, this ain't no fuckin' Hollywood punk rock. Not to fret, this is very entertaining stuff, y'all. "Scumfest '97" begins outside the Caboose bar in Garner, NC where the FEST goes down. I was disappointed in a lot of the bands, I must admit, but the 440's and TONE DEAF PIG DOGS rocked hard both years, and ANTiSEEN graced '97 with much glory. Other '97 and '98 acts included TIME BOMB 77 who by '98 had mostly become the DESPISED (spelled wrong in two different ways on the screen and the box, woah!), KILARA and SLUGNUT, both total metal grind darlings, The DREGS, UN-ABOMBERS, and FRANK MY UNCLES BAND. '97 included the MURDER JUNKIES, and let me just say—I don't care how ROLLINS-esque your physique, nobody's gonna like GG's replacement. Morons in the crowed yelled "Where's GG AL-LIN!?" so many times, I started to wonder, "do they really not know?". And for some reason the camera guy totally ignored Merle for the most part, whatever. At the end of the tape were highlights of the first annual Fest in '96. '98 was a little more action packed, and the lighting was better. You get MULTIPLE SUBSTANCE ABUSERS, a youthful skinhead outfit who were so fresh on their instruments they were practically motionless the whole set. The GET-UPS are also just kidlets, baby hardcore hillbillies. STOOL SAMPLE, SELF MADE MONSTERS (whose singer did stuff with his dick), JERMFLUX (Oh my, metal! How harmful and impolite!), and CHICKENS. The big to-do was shock-core, 2-bands-in-1 the SPO-ITS and DICK DELICIOUS & the TASTY TESTICLES because they had some titty dancers, but they played a lot of total shit including rap metal. The MENTORS have nothing to worry about. My fave-o-rite scenes were the daytime backyard BBQs where the fleshy tattooed fellers really got to shine like the twinkly stars they are. It was like a punk rock Troma movie, and when it was over, I slept like a whiskey-drunk baby. (RY)
($12 or $20 for both: Andy Miller, 2326 Sheffield Rd, Raleigh, NC 27610)

V/A - "Skins 'n' Pins" CD

One CD, 28 different bands, among them: BURDENS, LOWER CLASS BRATS, DROPKICK MURPHY'S, OXY-MORON, BODIES, and the UNSEEN. Hey, if you're a true fan of the GMM style of English influenced street punk and oi, you probably want this CD. If you're just a casual fan, this is a good introduction to many of the bands. The only problem is at 78 plus minutes, this easily would have been a double LP on vinyl, and is a little much. (JF)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

VA - "Smells Like Punk Action" CD

Ooh, smells like another comp full o' slickly-produced clone punk. HOLLYWOOD TEASE, BRUISER, NOTHING COOL, THROWDOWN, STUNTCHILD, CYNICAL THUMP, BARON AUTOMATIC, MR. COFFEE, the DREAD. If you like Fat and Epitaph bands, here is the Australian version. (DP)
($9.95: Recognition, PO Box 4012 Geelong, Victoria, 3220, AUSTRALIA)

V/A - "Sociedad" CD

This is a four band compilation from Argentina. This has INDIFERENCIA, FUERZAY DECISION, 720° and PROPIA DECISION. All the bands play a variety of East Coast hardcore styles, which varied from fingerpointing fastcore to slow moshcore with breakdowns. Everything on here was solid and worth your pennies if you want to expand your horizons with some foreign hardcore. (RC)
(A.M.P. Discos, PO Box 3893, (1000) Buenos Aires, ARGEN-TINA)

V/A - "This Ain't Rocket Science" CD

This release is less inclusive than a similar compilation released by Cold Front Records last year, but it still has more than it's share of quality moments. The CRIMINALS contribute a live track that reminded me of the power they once exhibited live. The RECEIVERS and LOOSE CHANGE both stand out from the pack on this release. UNITED BLOOD's track just underlines the void left by their recent break up. Other bands are TILT, AMERICAN STEEL and SPECIAL FORCES. (JV)
($6: Cheetah, PO Box 4442, Berkeley, CA 94704)

V/A - "This Is The Life Vol. 3" CD

Ok so where in the hell do all these Japanese bands come from? I mean I am not complaining, but is it really possible to keep track of all of them? On this compilation you get FALLING DOWN, SWARRRM, RESTRAIN, DE LA MEXI-CO, BALANCE, TRAD MANGOOSE, the GUN BASTER, RISE ABOVE, DUAL SPEED, GAMY, GALVANIZE HEAD, CHARM, FLAME, ONE RIVER, GOOFY STYLE and one I can't read. A variety styles is covered here, from NY hardcore to straight up wall of noise grind. Not every band on here blows minds, but the sheer number and quality of bands coming out of Japan continually amazes me. (RC)
(MCR Company, 157, Kamiagu Maizuru, Kyoto 624-0913 JA-PAN)

V/A - "Vancouver Evolution" EP

Four tracks of Canadian punk rock that have been floating in formaldehyde for a couple decades, all strictly in the angry-young-welfare recipient mode so popular in '77. Side one leads off with the STIFFS' insult to the listener "Fuck You", backed with VICTORIAN PORK's Me Generation anthem "I Don't Give a Shit". The reverse features the FURIES loose and limber "What Do You Want Me to Be" and the SKULLS' fucked-up "Fucked Up Baby". The unifying factor is that all these tunes were covered by Vancouver institution DOA (with some lyrical tweaking that turned one song into a rant against Ronnie Re-agan). It's all rough and fun stuff, though all that fury and bile sounds a little false nowadays. Revisit the "Peer Pressure" column of a few months back for the source of these tracks.(JH)
(no address)

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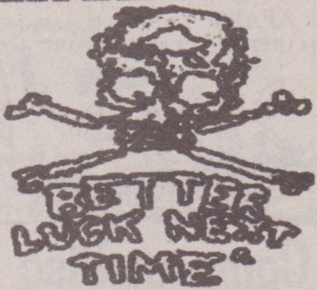

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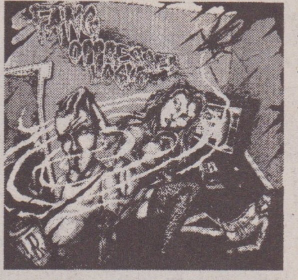

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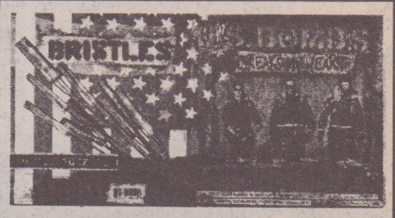

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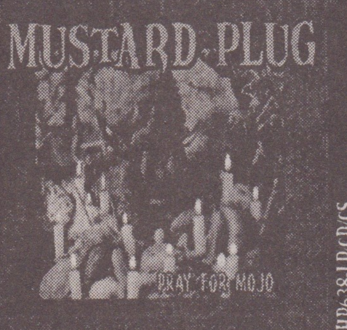

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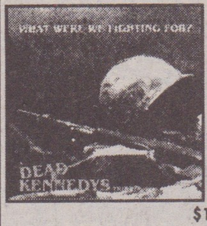

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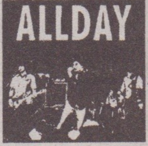

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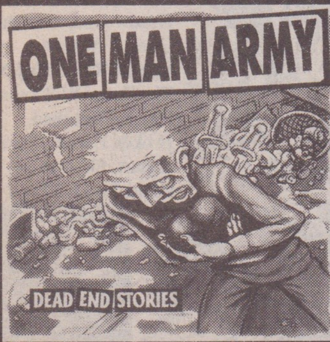

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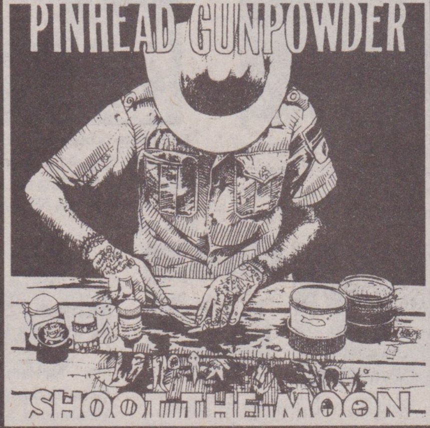
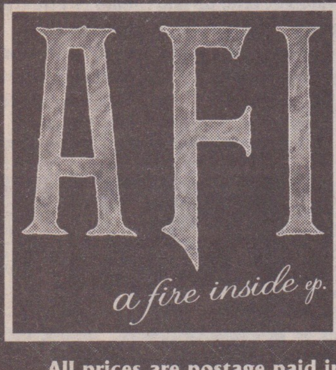


'Shoot The Moon' 7 new songs. You need this record, it's fucking great! *CDEP-$8 LPEP-$7*



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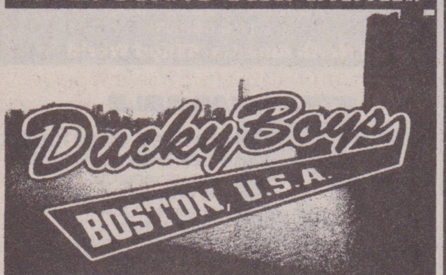

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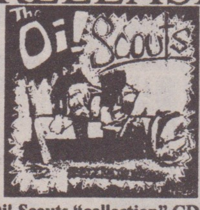

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FANZINE REVIEWS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (NF) Neale Fishback, (GF) Gardner Fusuhara, (MJ) Mary Jane, (RL) Rachel Liba, (AM) Allan McNaughton, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (CR) Casey Ress, (SS) Sean Sullivan, (TX) Trixie.

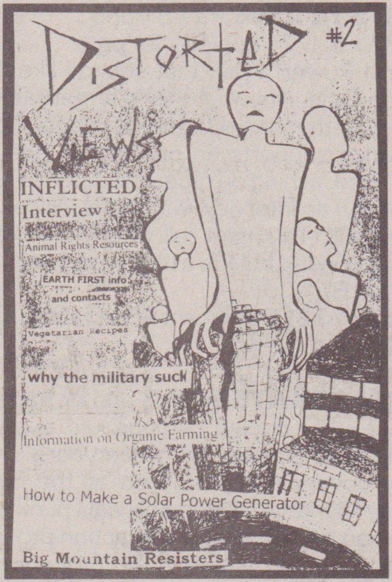
Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple. Hey! Count the pages! You count the pages! Not us, you!

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

ABOLITION COALITION #1 / $2 ppd
8 1/2 x 11 - copied - 28 pgs
This is one of the few new zines from upstate NY, which appears to have become quite the punk rock mecca. It's got all the makings of a good localized mag: reviews, columns, and interviews with Striped Basstards, The Disenchanted (one of the more overlooked new bands), the Snots (not that S'nots), and a whole lot more, with all the good trimmings. Pick it up if you live in the area, and order it if you're curious about their scene. Very solid. (RD)
34 Knollwood Dr. / Valatie, NY 12184

ADD #6 / ?
8 1/2 X 11 - offset - 80 pgs
Professional looking zine from Florida with lame artwork. This one has interviews with Dillinger 4, Agnostic Front, Hot Water Music and more plus columns, reviews, ads and articles on beer and the history of satanic music. This zine seems to get better with each issue, but they really ought to get a new artist (JC)
7309 N. Huntley Ave / Tampa, FL 33604

AGREE TO DISAGREE #5 / $2 ppd
8 1/2 x 11 - offset - 40 pgs
I don't know how many times I've seen basically the same anti-McDonald's article in the past two or three years, but I do know one thing; it's gotta stop. We all know McDonald's is bad. Some people are gonna go there for 39¢ cheeseburgers regardless of how many trees are cut down per year to provide the packaging for their tasty burger. Some people would rather eat their own foot. Either way, you're not presenting anything that hasn't been said time and time again. Anyway, about the zine, this issue is a large step back for *A2D*. The last issue was over 100 pages and had spot color on the cover, and contained endless amounts of band interviews and record reviews. This issue, um, doesn't. It's probably due to the fact that one of the co-editors called it quits. But, this was a good zine before, and I'm sure that Andy will have his shit together by issue #6. (JC)



PO Box 56057 / First Ave Postal Outlet / Vancouver, BC / Canada V5L 5E2

ALTERNATIVE PRESS REVIEW Vol 3, # 2 / $4.95
8 1/2 x 11 - offset - 68 pgs
Beyond the esthetically unappealing UPC code on the cover, this is a wonderful project. A close relative of the magazine *Anarchy (a journal of desire armed)*, *APR* tends to "mainstream" it's unconventional agenda for the college-educated set. This issue has a great piece on queers in the media (mainly film), a fucking incredible interview with Grandpa Munster, and some
boring pieces on Free Radio and Nukes in Space (read Cassini). A worthy project! (AR)
AAL Press / PO Box 4710 / Arlington, VA 22204-4710

AND WHAT NOT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Young love is the theme of this issue. The editor relays his entire romantic past (it's like *the Probe*, but without the sex - i.e. pretty lame and leaving you wondering why someone would want to get involved with them in the first place.) But, what the hell, they're young and foolish. So, yeah, basically the whole zine is stories of love gone bad. (MD)
430 Burns Ct / Kent, OH 44240

ANGELHEART #12 - $2 ppd or 3 IRCs (World)
5 1/2 x 8 1/2 - copied - 20 pgs
This publication is sincerely dedicated to the DIY scene. There are several pages of pretty in-depth reviews, mostly concentrating on underground hardcore and punk music and fanzines. The band interviews are with Uutus and Control Mechanism, and there are a couple of political rants thrown in. It's pretty small, but not a square inch of space is wasted. The only thing that I thought was weird for such a dedicated anti-corporate zine was the abundance of Dilbert cartoons. (AM)
J-P Muikku / Apajakuja 1 d 14 / FIN-80140 Doensuu / Finland

ANOTHER FINE MESS #6 / $6 ppd
8 1/4 x 11 3/4 - copied - 76 pgs
This is like, the Belgian version of *Fear And Loathing* right down to the cut 'n paste layout and the unalphabetized record reviews. This has a slight garage slant, with interviews from Jakkpot, B-Movie Rats and more, but all styles of music are given coverage. I dunno if I'd shell out six bucks for it, but if you find

it somewhere, it's definitely worth picking up. (JC)
Schepenhuisstraat 66; B-8510 / Rollegem; Belgium

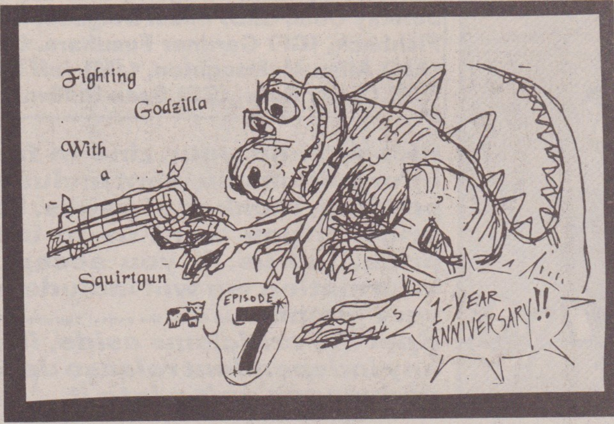
ARTCORE #13 / £1.50 U.K. ($3 world)
5 1/2 x 8 1/2 - offset - 32 pgs
About half of this mag is a west coast tour diary of the editor's band Four Letter Word and it was really entertaining. The rest of the zine was nothing too special or original, but not bad by a long shot. (NF)
Welly / Aberdulais Rd Gabalfa Cardiff / CF 4 2 PH / UK

ATHENA'S SCAPEGOAT #2 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 40 pgs
Some variety in this one, like the photos of grimy KC (which suffer a little in the reproduction), some art, feminist poetry/graphics, short interviews with Rancid and H2O (not bad), a story about a dog on psych. medication, an advice column from Athena herself (who better to give advice than the goddess of wisdom) and some zine reviews. No ads. Some of this seemed too arty and wasted-spacey for me, but still I enjoyed most of it. It's got humor and a pro-veggie/feminist message. (JM)
1201 W 68th Terrace / Kansas City, MO 64113

BEER CAN FANZINE #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 48 pages
A good first effort. As you might expect from the name, there's lots of drinkin' and rockin' going on here. Informative and amusing articles on the history of the beer can (part one: the birth of the can) and schmidt beer vs. schmidt's beer. Plenty of interviews in here as well, including Moral Crux, the Firstdowns, the Loudmouths and the Silverkings to name a few. Columnists reflecting on their favorite records of '98 and 'zine reviews round out this issue. (KC)
PO Box 14371 / Portland, OR 97293

BITTER PIE #2 / $1 or 2 ppd or trade
8 1/2 x 11 - copied - 12 pgs
Comic about a dissatisfied lady who doesn't like working or our fucked society so she gets medication. The art is kinda goth, all the characters are strangely proportioned (hella thin), in general it tends towards the depressing. Not bad, not great, a quick read. (JM)
Tena Scalph / 970 Geary #22 / SF, CA 94109

BRASS FURNACE GOING OUT #7 / $1.50 ppd
5 1/2 x 11 - copied - 20 pgs
Jane really takes the concept of a personal zine to new levels of excellence. This is like the little sister of Cometbus that's just as fun to read, and they haven't run out of stories, like somebody else has. All the



great personal stories, ramblings, and musings really kick ass and hit close to home. Plus I think I now have a crush on Jane. Believe the hype and send off for it. (RD)
Fire Escape Angel / 17229 SW Greengate Dr. / Sherwood, OR 97140

BYE BYE ZINE #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Grrrrrl Power! Wait, that sounds like the Spice Girls. Anyway, this is a really feminist zine that has a big ole article on how America supports an oppressive beauty standard, a thing on rape, self defense and (fittingly) an interview with Kathi Wilcox of Bikini Kill. This isn't full of anything that revolutionary, but it's a nice read nonetheless. (LB)
Kristina / 521 St Vincent / San Mateo, CA 94404

CHEAPSKATE #6 / $3 ppd or trade
8 1/2 x 11 - copied - 48 pgs
"The only source for grocerycore" not only covers the goings on at the Fade Away Market, but also political/ punk shit like Iraq, pro-choice, direct action pro and con, vegetarianism etc. The grocery shit and using the Old Testament in everyday life were pretty amusing, and I'm stoked on his commitment to keeping punk political. The veggie stuff is pretty standard; the biblical argument against pro-life and the anti-direct action thing were not very convincing, I felt. Also the back part is local music: Insurance Scam Records, Violently Ill/ Knot Music, some band photos, zine and record reviews. Almost no ads. He is stoked on trading and I'd recommend that. (JM)
Mike/ PO Box 20553 / Ferndale, MI 48220

CLUSTER #2 / $2 ppd
8 1/2 x 11 - copied - 20 pgs
This has a lot of the Crass-style background layouts and drawings of jizz splatters to rate records, etc. Not terribly mature, but pretty fun and actually somewhat intelligent in poking fun at a lot of the stupid shit that goes on in their neck of the woods. There's also a long cartoon series making fun of someone who they call Namedropper. I guess he's some local asshole that bugs everyone, but to those who don't know him, it isn't too funny. (RD)
RR #2 Box 8033 / Dunrobin, ON / K0A 1T0 / Canada

COMFORT CREATURE # 4 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Handwritten, personal zine with stories about life - drinking, sex, the scene, teenage tales etc. Seems Cometbus inspired, though the rash of personal zines seems to have slowed down tremendously. Smoking, drinking booze and drinking coffee. Trades ok. (MJ)
PO Box 4251 / Boulder, CO 80302

CORE KILL ZINE vol. 1 / $1
5 1/2 x 8 1/2 - copied - 32 pgs
I'm not sure why Tom thought that he needed to do a "best of" zine...but he did and this is it. His work is mostly in the comic-art-with-a-message vein with varying amounts of success. There is a also an interview with Jim Greer and some

short stories. I think Tom would do better to look forward to tomorrow's work than to relive his older stuff. (AR)
Tom Watson / 3240 N Marshall Rd #1 / Kettering, OH 45429

THE CRUCIAL TIMES #12 / $1 ppd
8 1/2 x 11 - offset - 40 pgs
I'm so glad I got to review this. I hear all the time about the Christian hardcore movement, but rarely does it raise its ugly head here in SF, and rarer still do I

get a Christian zine for review. Did Chris really think this was going to get a good review? Or is he just looking for a little martyrdom of his own? From day one punk and HC have been anti-religion (and by that I mean all religions, there's no place for Krishna's either) and the return to backwards reactionary pro-life viewpoints in this zine make me truly sad, and to quote my friend Ramsey, "God does not rock". Don't buy this. (SS)
PO Box 190 / Shawnee-On-Delaware, PA 18356

DESTROY BABYLON #7 / $5 ppd
8 1/2 x 11 - copied - 80 pgs
This zine is kind of crazy - not your standard cut and paste pictures of starving children, revolutionary slogans and diatribes about anarchism. It is heavy-handed with diatribes that weave the author's personal ideology, that he seems to believe to be the path of "Truth and Justice", with biblical and religious text and philosophy. This zine is morbidly interesting and features articles about Chanukah, Y2K and gun control, laden with the author's dogmatic writing. (JL)
1232 W Kemper Rd #260 / Cincinnati, OH 45240

DISTORTED VIEWS #2 / ?
5 1/2 x 8 1/2 - copied - 52 pgs
Best one I've seen in a couple of months. The layout was really great with an almost mimeographed look. Informative articles on vegetarianism, Nike, the military, Tibet, TV and consumerism, DIY ecology, how to build a solar generator, organic farming, recipes and animal rights. This zine is packed and only has one interview and no reviews. All of the writing is informative, succinct and interesting. The introduction encourages people outside of the punk community to read it, and I think it could be interesting to almost anybody, but I disagreed with her "preaching to the converted" take on fanzines in general. I think that zines are an important tool for communication and sharing with each other. We've all got a lot of work to do even in the punk community, and hopefully zines like this one will encourage us to continue with that work. (CR)
Katy Keefe / 115 W Randolph St / Wausau, WI 54401

DOGPILE #3/ **LOOSE SCREWS** #17/ $1 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
This is one of the most butt-ass zines ever!! The first half of this is *Loose Screws* #17, which was really dumb. It's written in really bad English, saying stuff like, "I were punk stuff" (what is that supposed to mean). *Loose Screws* includes a story about a nasty stripper, how Trix cereal is promoting prostitution (*Tricks* cereal), a poem called "Taste Like Children", and other stupid stuff. *Dog-Pile* is a bit better, but still not cool at all. It includes horror-scopes, a story about looking at the sky (in which the author wishes, "that there was some way that the sky could just engulf me. I wish that it would swallow me up whole." Oh my), and other pretty boring stuff. (LB)
8616 Stratford St / Norfolk, Virginia 23503

DOWN SYNDROME BARBIE #1 / free
5 1/2 x 8 1/2 - copied - 20 pgs
Another high-school zine, this time by a self proclaimed punk rock "newbie". I have to give credit to anyone doing a zine in high school. They may not be great, but at least they're trying. In this one you've got interviews with some pretty obnoxious punk bands, reviews and a fast food guide to vegan fast food. Probably fun and interesting for his friends and classmates but not really for me. (CR)
806 Grays Creek Ln / Charlotte, NC 28214- 8326

EVERLONG #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
This is a nice first issue which includes interviews with Dustball, Headcase, and Mudhoney, a thing on sucky festivals, reviews of zines, shows and records and a lot more. My favorite part of this zine was, strangely, the record reviews. The record reviews are long and detailed, and I actually trust the people who wrote them's opinions (rare!). This is a funny, interesting zine that is worth the $2 (rare as well). (LB)
18 Gays Road / Hanham / Bristol BS15 3JS / UK

FIGHTING GODZILLA WITH A SQUIRTGUN #7 / $2 ppd
8 1/2 x 5 1/2 - copied - 50 pgs
This zine is a fun, quick read with personal, humorous articles about the author's eighth grade band Nerd Processor, schizophrenia, the surge of band reunions and the pitfalls of love. This zine has a band and a mailorder with the same name as the zine. Articles are to the point, funny and interesting. Really personal and genuine. I feel like I know the author already! Oh yeah, he also interviews the Sheila Divine. One of the best zines I've read. (JL)
14050 Michael Dr. / Orland Park, IL 60462

FORTHRIGHT #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Man, when I opened this up, I could hardly believe my eyes. A self-proclaimed HCC (hardcore christian) zine...That's right - and they aren't one of those mildly tolerable zines that has its own beliefs, but covers their stuff without too much bias - they go for the full on lunatic approach. A real quote: "You're not foolin [sic] me...people who try to weasel Christ in with subliminal messages. People who try to camouflage Christianity." He also justifies listening to non-christian music: "I can't understand the profanity or bad things being said... Spazz uses the F-word practically every song, but...those foolios have such messed up voices, so I sit there wondering what is being said." At first I thought the whole thing was a joke, but the truly laughable thing is how serious this psychopath is. He almost makes me appreciate Jerry Falwell's open mindedness. And while I'd love to recommend this solely for comic purposes, I'm reluctant to advise supporting this maniac. You decide. Oh yeah, there's an interview with Discordance Axis. (RD)
4133 Ocana Ave / Lakewood, CA 90713

FUCK THIS SCENE #1 / $12 ppd
video - 120 minutes
Watching this band play called the Spoits made my day. These guys pulled off a total Beavis and Buttheadesque set, complete with nude dancers, heavy machinery and fireworks. On top of that, they smashed household appliances to pieces to the delight of the white trash crowd. Pure comedy. The rest of the video was hit and miss. I was eager to

see Limecell play, but they only played one tune and it was a let down...Um, overall it was pretty cool, but not quite worth the asking price. (NF)
Andy "Pooch" Miller / 2326 Sheffield Rd / Raleigh NC 27610

GLOBAL PILLAGE #1 / stamp
5 1/2 x 4 1/4 - copied - 16 pgs
Global Pillage is a little anarchist rag that reads a lot like updated liner notes for Crass. It features well thought-out anarchist perspectives on school and how to take action, though nothing I haven't heard before. A good written interview with the Crasshole Collective chapter of the Anarcho Punk Federation too. It's your stamp, and not a bad read. It avoids much of the dogmatism that plagues anarchist literature, and provides good start-up advice and contacts. (BC)
5275 Whisper Dr. / Coral Springs, FL 33067

HAPPY NOT STUPID #9 / $2
5 1/2 x 8 1/2 - copied - 48 pgs
This is totally phenomenal - it's jam-packed with funny stories about messing with people's heads, bad homelife, "What to do with murderers", and loads of more priceless stuff. Rarely have I come across a zine that comes off with such intelligence, but doesn't skimp on quality or content. John comes off as very sincere, comical, pro-pot and dedicated to spreading the same messages Loompanics Press does; he wants to open eyes about everything that's fucked up in modern society. We need more people (and zines) like that. (RD)
PO Box 8415 / Reno, NV 89507

HERE BE DRAGONS #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This is a joint effort between 2 guys from Pennsylvania. Stuff on "working class" movies, pro-hunting and pro-gun stuff (I am neither), bikes and Cuban agriculture. The writing strikes me as altogether too labored and dry, and comes across like they take themselves too seriously. Made of kenaf, which is an alternative to paper made from trees, and that is pretty cool. (MJ)
2036 Wendover Street Apt 4 / Pittsburgh, PA 15217

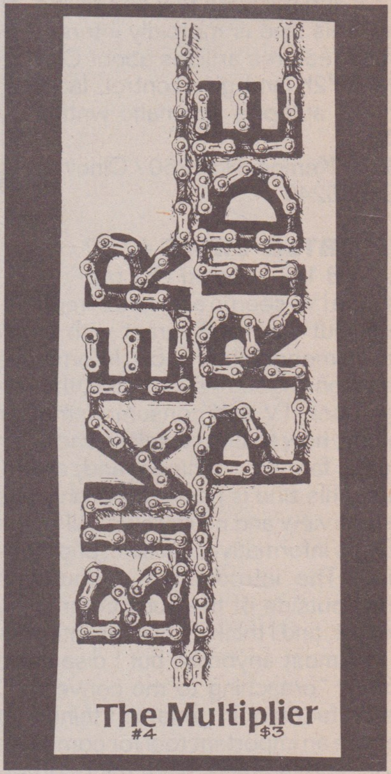
HLUBOKA ORBA #16 / $3?
6 x 8 - copied - 56 pgs - Czech
The editor was kind enough to inform me that this zine focuses on extreme music and radical politics. Included are Spazz, Ebola, Final Exit and Felix Havoc. It has a pretty cool look and has columns and reviews. (MD)
Filip Fuchs / Grohoua 39 / 602 00 BKNO / Czech Republic

HOOFSIP #48 / $2 ppd
8 1/2 x 11 - copied - 26 pgs
This just may be the longest running waste of space that *MRR* has the burden of reviewing. It's hardly worth commenting on, but here goes: shitty interviews, fucked up columns, horrible reviews of dogshit music and an overall upper class / frat dude feel to it. One part of this zine is called "Ghetto Life", where mister editor "pokes fun" at the poor part of town. Another moronic waste of space is a column (by the same genius) called "Bonkies". Here he makes fun of "black folks who try and act like white people". Anyways, I don't think that I've ever read a zine this bad in my life and I pray that I never have to again. (NF)
PO Box 7636 / Bloomfield Hills MI 48302-7636

IMPACT #19 / free
8 1/2 x 11 - offset - 48 pgs
This a pretty informative read covering many subject's that are making the rounds in political circles today. Including prison issues, overpopulation and US/Cuban relations. As a further selling point, there is not a single band interview in this issue. If you're interested in an overview of a lot of very important subjects, this might be up your alley. (SS)
10151 University Blvd #151 / Orlando, FL 32817

KIKGRRL #1 / $1 ppd
5 1/4 x 4 1/2 - copied - 28 pgs
This is a cute pocket sized zine by a girl in Japan. It has some show reviews, quotes from the author's friend, Rebecca (my favorite is, "I care nothing for the tempura—only for revenge"), an article on the dangers of tampons and more. A quick, interesting read. (LB)
Jamie Huelse c/o Center for Int'll Edu / Kansai Gaidai Univ / 16-1 Kitakatahoko-cho / Hirakatashi, Osaka 573-1001 / JAPAN

LIT-UP FREEWAY #1 / $2 or trade
5 1/2 x 8 1/2 - copied - 26 pgs
I was scared when I opened this one up and saw Liz Phair lyrics and a Tori Amos salute since I think Tori Amos deserves to be drawn and quartered, but I read it cover to cover and enjoyed all but that unfortunate foray. It's a first-time effort of personal stories by Jessica from Minnesota. It's not all that punk, but I felt like it was written for me personally. Jessica, its creator, is my age, has the same gimpy illnesses as me and writes about how no one believes you can be unhealthy if you're young, and takes road trips with her mom. I know it seems weird, but that's what I do too. Also features on things to do in Minnesota and the Twin Cities and recipes for crepes and an apple shake, random thoughts, and poetry. I don't know if it would appeal to people who aren't me or her, but I really liked it, except for the Tori Amos thing. (BC)
1836 Mesabi Ave E / Maplewood, MN 55109-1139



MAD ELEPHANT #1? / free
8 1/2 x 11 - copied - 18 pgs
Mad Elephant sort of reviews the year 1998 with a rad article about Apu from the Simpsons, rants about Christmas for non-Christians and Thanksgiving food drives. The theme is what events and issues piss the author off and what is tangent-worthy. Also, a much deserved rant about anti-Islamic and anti-Arab sentiment. Nice elephant pictures and facts, too! Worth reading for a price and

definitely worth reading for free. (JL)
5111 Arbor Pointe Circle #217 / Tampa, FL 33617

MANIFESTO FOR ONE #3 / $2
5 1/2 x 8 1/2 - copied - 44 pgs
Lots of thoughts from the author; Marx, overpopulation, and a lot of stuff on ski resorts from a very personal anti-exploitation point of view. I really enjoyed this. Also an interview with Submission Hold. (GF)
Site 8, Comp 50, RR1 / Winlaw, BC, VOG 2JO / Canada

MONOZINE #6 / $3 ppd
8 1/2 - offset - 56 pgs
This is a big step up in the production department for *Monozine*. The pages are glossy and in general the whole thing looks pretty slick. The fact that it's the all rock issue also threw me for a loop, but I've got to say, this is probably the best issue I've seen yet. Ian Mackaye's story of thinking he was going to die in Australia is fucking great! Monozine has taken one idea, stories of people being sick, and taken it farther than I ever thought possible. I can't say enough good things about this, go out and get it, you won't be disappointed. (SS)
PO Box 598 / Reisterstown, MD 21136

MOTION SICKNESS #7 / $2 ppd
8 1/2 x 11 - offset - 80 pgs
Punk. Lots of stories of how totally drunk the ed. gets an alarming amount of the time, along with letters, columns. Articles on the More Than Music Fest last summer, transcript of a Jello Biafra speech, and surprisingly good interviews with Rainer Maria, Dave Vanian, Aaron Cometbus and especially the Dread. Layout is similar to *MRR*, lots of ads, some book reviews and zine and record reviews. Also a pretty good list of labels and their addresses. (MJ)
PO Box 24277 / St Louis, MO 63130

MR POOHEAD #5 / $3 ppd
5 1/2 x 8 1/2 - copied - 68 pgs
Here's a packed-out punkzine in the tradition of *Mad Monks* and other half-sized photocopied pop-punk and skating zines everywhere. Tons of reviews (records, gigs, even films!), photos, some dodgy eighties telly shows, the prerequisite big American bands (this time it's J Church and the Swingin' Utters), and some homegrown talent in the form of Penfold, Anal Beard, and W.O.R.M. Well, talent might not be the right word... All in all, a fun read and thick enough to compensate for that wobbly short leg on your kitchen table. (AM)
2 Wooton House Stables / 94 Old London Rd / Patcham / Brighton / BN1 8YA / England

THE MULTIPLIER #4 / $3
4 x 11 1/2 - copied - 52 pgs
A bike-oriented zine from Minneapolis with lots of articles on the joys and pains of the bike courier world. Some strange disjointed stuff with odd titles, a piece about deep ecology, as well as some practical information on organizing your own courier company, and tax law as it relates to being an independent contractor. An interesting mix to me and a must read for all the bike courier punks out there. (CR)
1517 Spruce Pl 106 / Minneapolis, MN 55403

MY VIEWS CHANGE OVER TIME #3 / $1
7 x 8 1/2 - offset - 20 pgs
This zine is concerned with questioning limits, boundaries, and assumptions about life, other people, and the world. It questions stereotypes and ponders the existence of the universe. There are also some more concrete articles about tastebuds and going home for the holidays, but everything is pretty much in the same philosophical tone. An interesting, quick read that will make you go "hmmm". (JL)
237 1/2 SW 2nd Pl / Gainesville, FL 32601

NEGATIVE REACTION #2 / free
5 1/2 x 8 1/2 - copied - 32 pgs
The cover turned me off to start with. Hand drawn covers can be great, but you've got to be able to draw well, otherwise it just looks sloppy like this one does. This is pretty much your standard high-school punk fanzine. Articles on saving the rainforest, why school sucks, a halfway decent article on consumer culture and two really bad articles on anarchism and radicalism. His analysis of class and schisms between radical/revolutionary groups were short sighted and somewhat ignorant. On the positive side, it's one of the more well laid out high school zines I've seen in a while, and it's obvious a lot of effort went into this one. I imagine this one will get better as the writer/editor grows as a person. (CR)
1136 5th Ave / New York, NY 10128

NEGLECT FANZINE #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
The cover says "interviews with Four Letter Word, Apocalypse Hoboken and not much more," and he's right. Two interviews, reviews and two little articles about himself. Not much at all. (CR)
4602 West Toledo St / Chandler, AZ 85226

OVERFLOW #2 / free (stamps)
8 1/2 x 11 - copied - 32 pgs
This is a nice effort. It has lots of IWW reprints and flyers of the local Gainesville activism scene (food not bombs, critical mass, free radio). There are some band interviews, show reviews, and skating pictures. (AR)
PO Box 28 /

OxPx #23 / $?
5 1/2 x 8 1/2 - copied - 18 pgs
Basically a noise oriented zine with interviews with Industrio Masoquista, Taint, EHI, Grunt, and No-Fi. I don't know a lot about noise, so I found it pretty informative. Also a weird story and a fucked-up comic. (BC)
PO Box 2552 / Pearland, TX 77588

PEEPSHOW / 50p and sae or $2 ppd
5 3/4 x 8 1/4 - copied - 30 pgs
Small point type and all writing all the way through. It's fiction about working shit jobs, drinking, malaise, women etc. The story is not linear; every paragraph is unrelated to the one before it. Seemed kind of typical to me and did not hold my attention, but hardly any fiction does. (JM)
Vegas Recordings / PO Box 45 / Mirfield, W. Yorks / WF 14 9YQ / England

PEPPERPOT #6 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Cool zine with lots of different things inside. There's an interview with filmmaker Hugo X, some interesting columns and personal bits (on things like shoplifting, Food Not Bombs, the rich etc.), lots of vegan recipes and more.

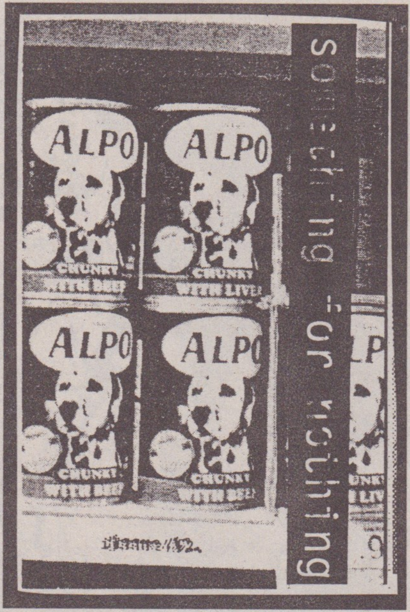
It's personal, political and feminist, and that's all good by me. (MD)
Box 106 / 5855 Cowrie St / Sechelt / BC V0N 3A0 / Canada

PLEXIFORM #5 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Stories about doing heroin, quitting heroin, doing heroin some more and quitting again. I don't know whether to call it scary or just plain sad, the amount of self-delusion going on here. Interspersed with some heavy family stories (like her mom killing herself) and spare changing and getting fucked up. (MJ)
Clare Pepper / RR #1 Pembroke / Ontario, Canada K8A 6W2

QUICK DUMMIES # 11 / stamps
5 1/2 x 8 1/2 - offset - 30 pgs
The words in this zine are printed so damn small it's ridiculous. In fact, I didn't read it all. Sorry, but I (like many others) can't stand that shit. Anyways, there's interviews with The Vapids, The Persuaders and The Royal Pendletons to go along with the normal zine jazz. (NF)
6810 Bellaire Dr / New Orleans LA 70124

RADIO STATE #1 / $1 ($2 world)
5 1/2 x 8 1/2 - copied - 36 pgs
The premise of *Radio State* is that of a transmission from a bizarre station. It begins with a synopsis of the War of the Worlds fiasco and ends with great moments in radio. In between are some thought-provoking personal stories about buying a record player from an audiophile, corporatism at a community street fair, freaky neighbors, bad jobs, and one short story. That sounds kind of generic, but it's really fucking great and creative and intelligent and informed, so send away for it now and stare at your mailbox until it gets there. (BC)
Box 310 / Whitemouth, Manitoba, / R0E 2G0 Canada

RUDE INTERNATIONAL #3 / $3.50
8 1/2 x 11 - offset - 68 pgs
Wow... this is a full on glossy magazine, attempting to cover the international ska and streetpunk scene, and doing a pretty good job at it, I'd say. Unfortunately, it suffers from the same problem I've always thought the ska scene did - it seeks validity through association with the mainstream music industry, and dwells pretty heavily on the exploits of major label recording artists. Joe Strummer is on the cover, and there's coverage inside of the Warped Tour and the wedding of one of the Mighty Mighty Bosstones. However, there's plenty of punk rock in here too (US Bombs interview), as well as information on the exploits of the old purveyors of traditional ska and British two-tone, not just that ridiculous American ska you hear on the radio. On the whole I'd have to say that I enjoyed this, but it will be interesting to see what the future brings for *Rude International* - will it become the *Rolling Stone* of the scooter set? (AM)
PO Box 391302 / Cambridge, MA 02139



SAMZINE #3 / $2 ppd
5 1/2 x 8 - copied - 40 pgs
If you haven't been following the theme, *Samzine* is put together out of stuff the editor finds in his friend Sam's room. But for this issue Sam was in jail, and these are the letters he sent from there. He's a green haired vegan guy in a fairly mellow jail for check fraud. I love letters and Sam is a good enough writer. It's kind of sad and sweet and I got the impression he'd been in jail for a real long time, not just two weeks! I really enjoyed this. (JM)
PO Box 954 / Bloomington, IN 47402

SECOND NATURE #8 and 9 / $2 each
8 1/2 x 11 - offset - 62 pgs each
This is a double issue. This looks good, I mean, damn good. Interviews with Discount, Isis, Botch, Elliot, Jejune, lots more. Mostly emo in style and tone. The photos in these are great, and are laid out really well... all of it is! Like Punk Planet, but not as sterile. A lot of the writing is good too, but I can't get over how great this looks. If you emo, then sniffle your way down to the record store and get this. (GF)
PO Box 11543 / Kansas City, MO 64138

SO FUCKIN WHAT? #5 / $1.25
8 1/2 x 11 - copied - 34 pgs
I really like this zine. It shows that a small group of friends can indeed make a scene (including last months scene report). Within are some amusing columns (including one about a local punk rock riot), a blurb about anarcho-feminism, some reviews (in an entirely unreadable format), and an extensive top ten list (wherein two people mention their one year anniversary...). Punk and good. (AR)
253 Alexander St Apt #322 / Rochester, NY 14607

SOMETHING FOR NOTHING #42 / 55¢ or in stamps
5 1/2 x 8 1/2 - copied - 24 pgs + poster
This is a pretty boring issue of *Something for Nothing*. It includes an article called "The Avoidance of Personal Hygiene, and Secrets Thereof," a couple columns (one on how to be a dude—listen to Metallica, ac/dc, Foreigner, etc.), and a lot of music and zine reviews. Ooh, this also includes a *Something for Nothing* poster. (LB)
516 3rd St NE / Massilon, OH 44646

STAR # 4 / free
8 1/4 x 11 3/4 - offset - 70 pgs - French
"We are queer, we are here and we are not going shopping!" is emblazoned across the green and pink cover of *STAR*-a cute self-proclaimed "Queer zine" that sprinkled glitter all over me when I opened it up. Letters, editorials: "Homophobie, Non Merci" "Pedophilie" "Anarchie ou Patriarchie?" "Garçon de Nuit" (an interview with a young prostitute), "Insomnie," Bingo and lots of politics. This approaches serious issues in an intimate, good-humored light. A lot of love and creativity obviously went into to this. (It's in French, but a high school French background should get you far enough.) Problem is, I can't find an address for you to write to... (AC)

STARDUMB #2 - $2 ppd
5 1/2 x 8 1/2 - copied - 38 pgs
Neat little Dutch zine here (it's in English though). Really nice looking layout, and interviews with the Groovie Ghoulies, the Parasites, Pansy Division, the Pussycats and the Countdowns, as well as an article on the Undertones. There's also a healthy spattering of reviews, but I liked the sexy pictures more than anything. (AM)
Wilhelminastr 71 / 2941 CA Lekkerkerk / The Netherlands

STRONGLY OPPOSED #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
As you can probably guess from the title, a political zine. Interviews with the Chineapple Punx, Rashit from Turkey, and Hibernation from Greece. It was great to read those, it's rare that you see stuff from bands in those places. In between, a lot of really earnest writing. It seems like this is done by a guy from Greece who studies in England. (MJ)
PO Box 692 / WV1 1XP Wolverhampton / UK

SUPERMONSTER ADVENTURE COMICS
#7 / $2
5 1/2 x 8 1/2 - copied - 32 pgs
This is a hand-drawn comic that's computer augmented for shading and fading, which makes for a nice effect. It's about a reflective walk through a new neighborhood in late summer. I guess I'd have to go with Homer Simpson on this one and say I'd like less artsy, more fartsy, but if you're into super artsy comics, this would be one for you. I was kind of disappointed that there were no supermonsters. (BC)
PO Box 58 / Griffith, IN 46322

3rd GENERATION NATION #14 / 4 DM
8 1/4 x 11 3/4 - offset - 65 pgs - German
The Stitches are on the front cover of this German fanzine, the Forgotten are on the back. Interviews with Ronnie Biggs, the Erotics, the Forgotten, the Bleeders and the Carpettes. Rock and roll with as much bile and sleaze as possible, that's the key. They've got record and show reviews, psychobilly stuff, and as you might expect, lots of Stitches worship, of course. Arright. (AC)
Ralf Hünebeck / Mühlenfeld 59 / 45472 Mülheim / Germany

THE TROUBLE WITH NORMAL
#38 / $1
5 1/2 x 8 1/2 - copied - 48 pgs
A nice mix of personal and political thoughts in this one, our economy, (what's wrong with...) Punk, thoughts about the abortion debate. Light reading, but not frivolous. (GF)
PO Box 329 / Colombia, MO 65205-0329

TRUST # 73 / 4 DM
8 1/4 x 11 3/4 - offset - 64 pgs - German
This solemn German fanzine has a few reviews, but is focused on interviews, with: Avail, Clairmel, Pendikel, Das Klown, Melt Banana, Swingin' Utters, St. James Infirmary and Vaccination Records. The black and white layout is sparse and dominated by photos. There's some good stuff in here, along with the Victory ads and other mainstream hardcore bullshit. They've been at this for a while, and talked to some amazing bands, according to the list of *Trust* back issues. (AC)
Trust Verlag / Dolf Hermannstädter / Postfach 11 07 62 / 28207 Bremen / Germany

UNDER THE VOLCANO #48 / $2 US, $2.95 Canada
8 1/2 x 11 - offset - 54 pgs
Another good issue of this very friendly and well-put-together music zine. A piece from Jello, Kill Rock Stars, and bands Shutdown and Endangered Feces. Columns and reviews, good stuff. (GF)
PO Box 236 / Nesconset, NY 11767

WHIZZBANGER GUIDE TO ZINE DISTRIBUTORS #3 / $3
8 1/2 x 11 - copied - 30 pgs
This is a really cool resource guide that includes self-descriptions of more than 200 zine distributors from around the world. If you have a zine and are looking for people to distro it, I strongly suggest you get this. I'm really glad this exists, and I'm sure I'll use it often. (LB)
PO Box 5591 / Portland, OR 97228

WORST (PAVEMUSIK) #5 / 15 ff.
8 1/2 x 11 - offset - 28 pgs
If I spoke French I would say that this is a high quality (glossy) magazine about the skinhead/punk scene with an emphasis on Skint, Sheriff, and a centerfold with Beergut 100. There are lots of professional ads, reviews and pictures. But I don't speak French so maybe I missed something. (AR)
Pavemusik, BP 5195 / 57075, Metz France

ZINEGUIDE #2 / $6 ppd
8 1/2 x 11 - offset - 188 pgs
That's right, 188 pages. This baby's huge! It's not really a zine, what it is, is a reference guide of practically every zine that's come out in like the past year or two, with info on each of them, and ordering info all compiled into one huge mag (which, believe me, is no easy feat). If you were thinking about getting that one certain zine but couldn't decide, or need a good variety of zines to choose from, or just want to rekindle your faith in the zine scene in general, get this for sure, coz you're bound to find something of interest (RD)
PO Box 5467 / Evanston, IL 60204

MORE LISTINGS

AFTERBURN #6-7 / 75¢
In two issues I saw only one opinion. And I think it was something like "support the scene". Kind of straight-edge, very suburban, cardstock covers, forgettable.
5 Willow St / North Dartmouth, MA 02747

DOLL#140 / $?
Fucking fancy pants Japanese photozine featuring the Ska Punk explosion. Ew.
BOY / 3-59-9 Kohenji Minami / Suginami - Ku / Tokyo 166 Japan

LIFE AND HOW TO LIVE IT #3 / $1.25 ppd
June of 44, Pinhead Circus, Empire State Games, some reviews.
PO Box 145 / Hope Valley, RI 02832

NATURAL MYSTIC #8/9 / $3 ppd each - Spanish
Coverage of Otra Salida, Expresa Tu Emocion, Purtrefaccion Intestinal and Unique Freak. Nice layout, good pictures, I just wish I could read it.
C.C. 3893 / Correo Central (1000) Argentina

NO GUTS NO GLORY #2 / Free
Basic cut 'n paste punk zine with interviews, reviews and rants. Nothing new.
PO Box 1803 / Glen Burnie MD 21060-1803

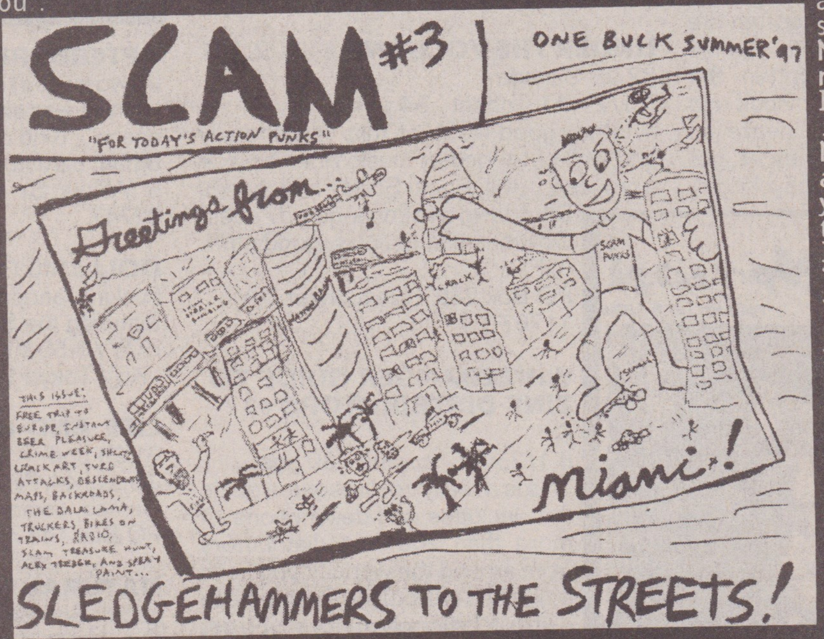
ONLY ONE TONGUE #4 / $1 ppd
Some personal columns, an interview with the Get Up Kids, part 2 of a pointless piece on 'bathroom inequality' by 'men against rest room inadequacy', reviews and the editors favorite things of '98.
3208 Deer Lake Dr / Knoxville, TN 37912

PUT THE PAST AWAY #1 / $1 ppd
Tom Ackerman, some reviews and opinions.
Chris / PO Box 5683 / Evansville, IN 47716

SCAM

Scam is one of those legendary fanzines. The kind that you hear people talking about and quoting from all the time. And Iggy is one of those amazing punk characters that give inspiration to us wether its with the scams and stories that make up his fanzine or the generator shows and solid D.I.Y philosophy which permeates everything he does. We sat Iggy down from a little Q&A while he was here in SF before he left for Cuba.

MRR: So where are we?
Iggy: We're at Happy Doughnuts, it's actually called Magic Burg'r without the "E".
MRR: What's the most noticeable thing about the inside of this joint?
Iggy: It's like the place where you can buy stolen shit. I got a good pair of socks here one night, but now you've got 6 signs up that say "Please do not sell or buy merchandise inside the coffee shop, thank you". Cause I guess they're under a lot of pressure from the police and the neighborhood.
MRR: And how would you compare it to the first time you came here with MRR?
Iggy: This used to be like a pretty wild place, dudes at the counter trying to spite guys in the crowd and stuff.This is when you could smoke. I don't smoke of course. This place was pretty well known as like, you'd look in the windows and see a crowd of smoke.There was one size coffee for 50 cents and that was it.You wouldn't have any of this mocha shit. Guys would be pressing their faces up against the window and kinda like sliming on the window. You'd get all nervous and instinctively grab the tape recorder, trying to keep it safe. Guys would be showing us jackets and be like "How much, how much?"Then you'd be like "Aw, no we don't wanna but". It's actually awsome in here, it's still pretty cool, but it's not like The Epicenter, it's kinda like the epicenter of crime.



MRR: What's your favorite spot in this city besides this place?
Iggy:6th and Mission.That's where like, the ugly onslaught everyday.But it's not actually violent, it's like a scary reaction, it's totally primal.
MRR: It seems like there would be a lot of strong "Scam" supporters there, "Scam" fans...
Iggy: I think in spirit, they support everything I do (laughs). Whenever I think of those guys, I think they're really rooting for me. I know they have a certain amount of respect for me, cause one time they asked me to settle an importance of speed, like whether India or China had more, and I said "China!" and they were like "See, China."
MRR: Did someone get beat down over that?
Iggy: Naw, not that kind of thing, pretty mellowed out.
MRR: So when did you start publishing "Scam"?
Iggy: July 6th, 1991, it came out at a Filth show.
MRR: And since then you've published it about as many times as politicians tell the truth...
Iggy: I've put out as many as Filth has done tours.
MRR: Which would be how many?
Iggy: I've put out three, I think they went on tour twice.
MRR: About how many of each issue did you print?
Iggy: A couple thousand of each of the last ones.
MRR: How many did you pay for?
Iggy: About three or four bucks, they're expensive.
MRR:I guess there's two questions there, one is why is "Scam" so sporadic?
Iggy: I've got lots of other stuff to do, I don't feel like trying to make a career out of it or anything, it's a lot of work. I don't really like going to stores and selling them, stuff like that. It seems kinda boring to me. I like making it though. So there's a lot of stuff happening, like playing in bands, spray-painting and shit, put on shows and stuff.
MRR: When can we expect a new "Scam"?
Iggy: I promise 3 "Scam"s in 1999 (laughter).
MRR: Are you going to go for a micro-zine format, or are you going to keep going with the phone book style?
Iggy: 3 phone book style "Scam"s in 1999, (laughter) issues 4, 5, and 6. Keep in mind, if you do the math, 3 zines in 7 years, if you add up the actual number of pages right up at the top, like in pages per year...
MRR: I guess the generic question is why do you do your own zine, or why should somebody read "Scam", or how many house's bathrooms have you been in where you've found it on the back of a toilet?
Iggy: I was just down in LA, and it was on a lot of toilets, which is cool. There's enough in there so you can totally handle any toilet paper crisis you may have. 60 to 100 sheets, but not really good wiping. Why should somebody read it? I dunno, I don't know why someone should buy it or read it. I like it. People should read it cause the Descendents are in the last one. That's how I sell it. People ask me "What's in this thing?" And I say, "The Descendents!" and they say "Oh, OK, here's a buck."
MRR: Are there any zines that you check out on a regular basis?
Iggy: Yea, I really like anything that Sedrick Peters does and Joseph Water and those guys, it's always really good. I know there's something else, oh, good? (unintelligible) out of LA is really good too. It's like a California history mag with a little bit of punk history in it, it's really good.
MRR: It seems like in the 7 years that you've been furiously scribbling away that the whole zine thing has sort of...
Iggy: Did I tell you about the 3 huge zines I've published? Hark! I'm gonna sink toilets, I'm gonna put these 3 issues on the back, and today I'm firing all my columnists. (laughter)
MRR: If you had a budget to hire columnists, who would you hire? Living or dead?
Iggy: Well I would like for Malcolm Auger to write for "Scam".

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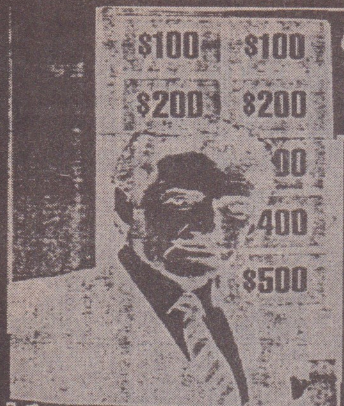

REBEK: MILD MANNERED IME SHOW HOST... OR RUTHLESS BOSMUGGLER?!?

but I think I'd have to write for his magazine.
MRR: Tell people who Malcolm Auger is or was.
Iggy: He's a good Chicago writer, probably the best novelist of the century.
MRR: What's your favorite?
Iggy: "Man with the Golden Arm" Kids will like that, it's got heroin in it. It's so nineties.
MRR: How do you feel about "Neon Wilderness"?
Iggy: That's probably my favorite book.
MRR: Really?
Iggy: Yea. For the columnist thing. Like if I had a bunch, I would, well... John Mania sends me a letter, I send him a letter, "where's the column for the next issue?" he sends me a letter, "I'm going to the islands, I'll write you when I have an address." hahaha. Everybody leaves town right away, so I would just be on them to do it all the time. As soon as I find someone for a column, they leave town for a few days. I'd ask for a column on time, I'd ask for it, and they write me saying "I'm living somewhere in middle Haiti, and people are watching me." It's like "Where's the column, man?" I just don't hear from them.
MRR: Maybe that's supposed to be the column.
Iggy: I guess so, it's going to have to be. My columnists are all in deep cover, or in denial. (laughter)
MRR: Maybe you're going to have to put them through psychoanalysis to get them to work.
Iggy: You mean like take them apart and put them back together again?
MRR: Maybe reattach their fingers, and cut off the last time they were late.
Iggy: That's taking the mailbox trick to the column, man, so harsh.
MRR: How do you think that your current life in SF, and you may want to elaborate on what you do, and what's so important to you here, is going to influence the next 3 phone book sized "Scams"?
Iggy: Here in SF, I work for the collation of Homelessness, and do a lot of Iggy stuff that's not a known fact.
MRR: So you don't have a problem with that?
Iggy: Political stuff? No, I don't have a problem with that. Trying to put on live generator shows in the street, stuff like that. I dunno, maybe I will do 3 phone book zines.
MRR: Are you Scamming as much as you used to?
Iggy: Yea, right now I'm involved with this really complicated scam. I'm trying to get welfare checks for the full time I'm in Cuba. I want the city of SF to pay me while I'm in Cuba. It's going to be like a totally loud scandal. I'm going to be on the front page, hopefully with a bottle of rum, "Welfare cheat visits communist island nation on SF cash".
MRR: Well the city of SF is paying Willie Brown to go everywhere...
Iggy: Yea, it's really hard to explain, and it's really veiled. It involves trying to get Manny Love to be my landlord.
MRR: How do you think Manny Love would feel about being a member of the property class?
Iggy: I think he would be pretty cool with it.
MRR: What the fuck is going to show up in these 3 phone books? What's going to inspire you, kick your ass, and make you scribble words?
Iggy: If I'm not doing the zine every couple of weeks, there's a lot of material built up for a long time too. I'll write about a lot of stuff. I'm kind of bored with writing so much about myself. The next one I'm going to do is gonna have a lot of action, kind of a shorter thing, lots of political stuff, more ideas, . I'm gonna use some different fonts, and more news from outside SF. More personal? I'm trying to get away from that trend for a while.
MRR: What do you think about the trend toward the personal, the "Per-Zine"?
Iggy: What's that? Did you just coin that? That word was just coined here! I think, that's fine, people should do whatever they want. A lot of them are pretty dumb, not very controversial. (laughter) "Let me tell you something, If I see another Per-Zine on the back of the toilet..."
MRR: What is your favorite of the big zines? Punk Planet, MRR, Flipside, etc., etc....
Iggy: I don't really like any of them. I always read MRR at epicenter, just to see if my friends have any records out.
MRR: What do you think of the city's attitude toward the Epicenter Zone? You always talk about how cool the Epicenter Zone is, and how much people don't appreciate it.
Iggy: Oh, you mean the punks? I thought you meant the city. Epicenter is just going to go broke, I don't know... I think people should just use it. It needs to expand. People don't use it for anything really exciting though... The prisoner's Literature Project is really important instead of exciting, cause it's educational...

OK, I'LL ADMIT THERE'S A BIT OF A HOLLYWOOD TOUCH TO ALL THIS GLAMORIZATION OF POVERTY YOU SEE HERE AND IN OTHER ZINES, SOMETIMES, IT SEEMS LIKE WE'RE LOOKING BACK, NOSTALGIACALLY, LAUGH TRACK AND ALL, AND SAYING, "THIS IS HOW WE LIVED BEFORE..." I WONDER, SOMETIMES, BEFORE WHAT? THE "REVOLUTION"? OUR "BIG BREAK"? THE "DOOMSDAY COMET"? WHO KNOWS?..
ALL I'M SAYING IS, MAN, WAS I BROKE...

MRR: Right. The Prisoner's Literature Project is like sending files in the book, and people are like filing their way out of their cells, you could go into epicenter and support that.
Iggy: I'd be into that.
MRR: Where are you going to be for the next year?
Iggy: By the way, like most of these phone book "scam"s will be written, hahaha, if anyone wants to write these for me, five nights a week, the 25th hour of the year. I promise all through 1999. Free book signing at 20th and mission. From the people who remember that Balbsac, the french 19th century novelist, did indeed OD on caffeine and diarrhea. So bear that in mind, that's a word from the epic Balbsac. That's Balbsac, but it sounds like ballsack. That's why he suffered in ignomnetie. I bet you didn't know that was possible, a caffeine overdose?
MRR: How did he do that?
Iggy: He was saying that he just drank coffee constantly and tried to eat as little food as possible, he'd sit in the bathroom and drink it (laughter). Coffee enemas, a coffee IV, he obsessed about the stuff, but he was a hell of a writer. You gotta live like that to create.
MRR: I think we'd better stop.
Iggy: It's all in the editing, and there's some fucking gems in here.
MRR: How can people get a hold of you?
Iggy: Um, I don't have a PO Box right now, I'm on the waiting list as far as I'm aware.
MRR: It seems to me that they should write to "In care of MRR".
Iggy: Yea, I suppose, like I said, 20th and Mission, they know me, address it to "The 25th Hour". (Laughter)

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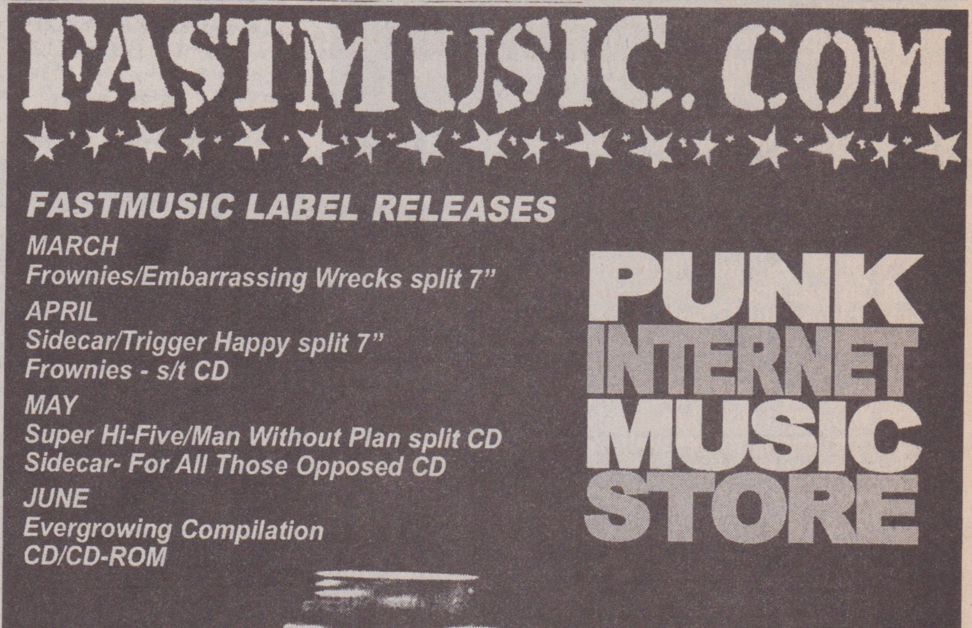

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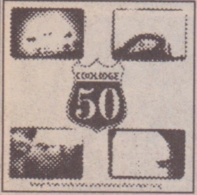

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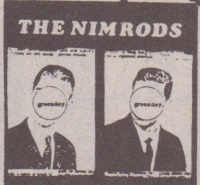

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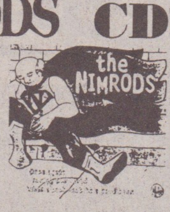

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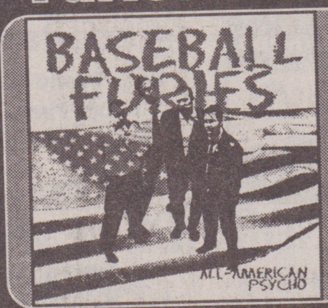

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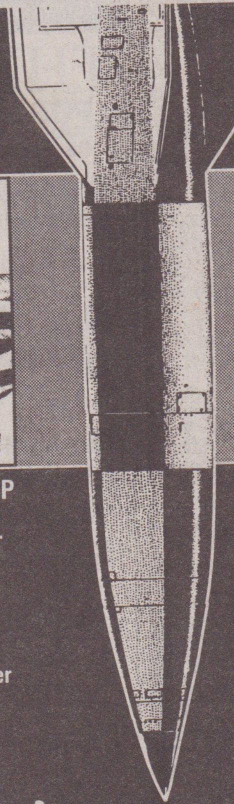

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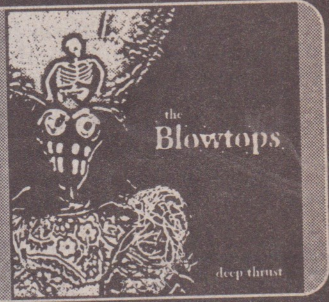

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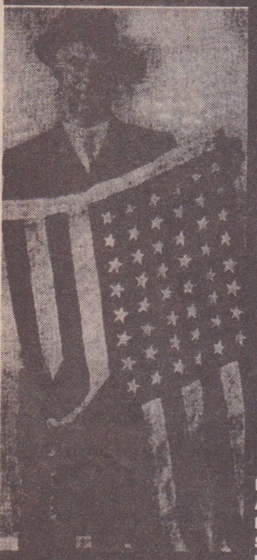

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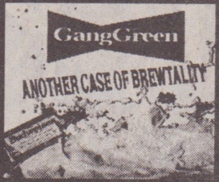

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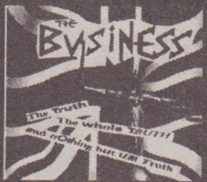

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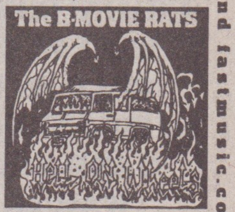

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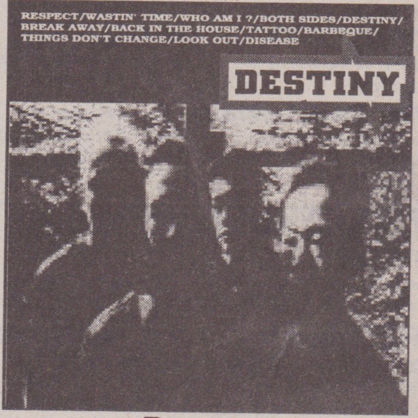

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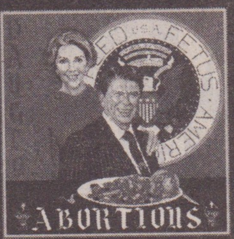
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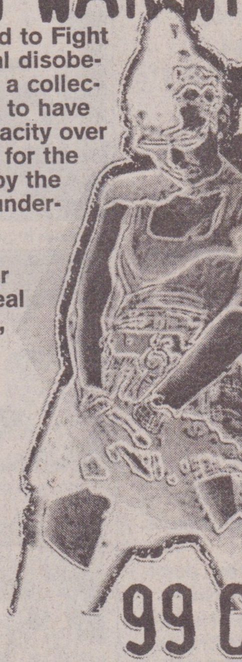

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PUNK/MOD RECORDS FOR SALE, +2000 items, '77-'85, European, American, etc... 7"s and Lps, Killed By Death / Back To Front / Bloodstains Across Stuff, oi, hardcore, anarcho, mod, power pop: Guilty Razors, The Kids, Electrochoc, Sema 4, Big Boys, DDT, Bellevue, Raxola, Rude Kids, Nasty Facts...for list: send 2 irc's or 2$: N.Verbanck, B.P.13, 66320 Marquianes, France. P.S. trades welcome too...

SERIOUS COLLECTORS of punk, oi, hardcore, garage, 1975-1987. Stoopid records 6546 Hollywood Blvd. #214, Hollywood, CA. 90028. Open 7 days, 12:00-8:00 pm. (213) 467-6990. Call for mail order. Send $3 for list. Buy/trade. http://gemm.com/s.cgi e-mail stoopid@jps.net

PUNK VINYL COLLECTABLES for sale. Write for free list. US and Euro punk rock records from the years 1977 to 1983, with some Dutch punk records on list. Also accepting priced wants lists. Jeff Gebenini / Curacao Str. 9 (2 Hoog) / 1058 BJ Amsterdam / Holland

WORLDWIDE PUNKROCK for sale. 2000 items: 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed By Death, Back To Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $2 for complete list to: Ingo Eitelbach, PO Box 1319, 23833 Bad Oldesloe, GERMANY. Fax: +49-4531-67733 (Tel: 67438). Email: 101603.2202@compuserve.com http://ourworld.compuserve.com/homepages/IngoE

SELLING AT DECENT PRICES punk/H/C/ LP'S/EP'S collectors from UK 77 to mid 80's. Also Wave/Industrial/Gothic. Send 2 IRC's or $2. Old Continent Distro 31 Ave A Blanqui 69100 Villeurbanne. France Attn: R. Blanc.

"PAY NO ATTENTION To What's Behind The Curtain" 13 band, 27 song, Ska & Punk compilation CD from Stink Box Records. Featuring The Piss Shivers, The Cuffs, Christian Science A.D., Mohawk Barbie, Sniper, Putrid Flowers, Type Cast, 71 Scent, Sick Terrific Nosebleeds, SnollyGoster, Fallout, The Royalties, Hole In One.Only $3.00 (postage paid). Payable to Cedric Couch, P.O. Box 163, Barto, PA 19504.

MUSICIANS, PROMOTE YOUR BAND! Old punk, now working as a Sales Rep for a printing company. We print plastic cards, magnets, and other promo items! Make sure that your name is all over town! Great prices for bands just starting out. Ask for Chris, toll-free, 1-800-535-1433 or write at 3711 Boettler Oaks Drive, Uniontown, Ohio 44685.

U.K. PUNK, New Wave, Indie, Psychobilly for sale. Send SAE or 2 IRC for list or check the web site: www.zenith.uk.com/records - John Esplen / P.O. Box 1NW / Newcastle-Upon-Tyne / NE99 1NW / England

TRADES WELCOME- I have: Reactors, V-Pigs, Rotters, Subhumans, H-Squares, Eat, R-Norton, Sods, Zr-Boys, Pagans, Bg-Boys, Y-identities, Dogs, Huns, Shdogs, Executives, Xterminators, Nubs, Snuky-T, Cheifs, Hitlerss, Violators, Maggots, C-Vertigo, Plugz, Kids, Bo-Soxx, Seizure, Maids, Lewd, Chainsaw, Un-Axe, Gasoline, Sado-N, Knots, Ch-Gang, Stains, Skinnies, Scientists, Coldcock, Stimulators, Tazers, Normals, Urinals, Kaos, Vi/Vktms, Authorities, Feederz, Helmettes, Crucified, Ls-kids, Filth, Legionaire's Disease, Accident, Funeral,... (1-714-840-7373) Robert's 17901 Denvale Cir., Huntington Beach, CA 92649 USA

TRADES WELCOME- I want: Tapeworm (1978, Hermaphrodite), Fingers (NY) "isolation", Neuoosi, rock bottom... Spys (LA), Opus (aka "smog marines") "atrocity". Helen Keller (band), Jackie Shark... Beach Butchers, Just/Section Urbain, Village Pistols, Revenge: (both), Grout, Conservatives (aka "carpets") (SF), Tipi...ministeriet, Familia Reål (Canary), Beez, Mirrors "shogeki-x", Struggler "wanted", Result, Spoilers/ (Holland), Xpress, Anaconda, Lucy, Steroids, Pinchers, Jets, Fensics, & more. 1-714-840-7373 Robert's 17901 Denvale Cir., Huntington Beach, CA 92649 USA

VIDEOS!!! AF, Madball, Crown of Thornz, Slapshot, Killing Time, Rest In Pieces, Sheer Terror, S.O.I.A., Cro-Mags, Biohazard, Bruisers, Snapcase, Gorilla Biscuits, 7 Seconds, No For An Answer, Breakdown, Underdog, Warzone, Burn, Die 116, Orange 9mm, Born Against, Token Entry, Turmoil, Mucho Mas!!! Send either $1, trade list, or three stamps for list to: JAYBIRD, POB 417, Mt. Prospect, IL, 60056

VIDEOS!!! Neurosis, Distorted Pony, Sepultura, Down, Unsane, Entombed, Carcass, Napalm Death, C.O.C., Helmet, Melvins, Zeni Geva, Foetus, Wiseblood, Boredoms, Pain Teens, Butthole Surfers, Nausea, Skinny Puppy, Rollins, Silverfish, Voivod, Downset, Machine Head, Suicidal Tendencies, Slayer, Swans, Oxbow, Babyland, Ministry, Blast!, Mucho Mas!!! Send either $1, trade list, or three stamps for list to: JAYBIRD, POB 417, Mt. Prospect, IL, 60056

VIDEOS!!! Jesus Lizard, Mule, Laughing Hyenas, Tar, Surgery, Boss Hog, Hammerhead, Cop Shoot Cop, Blues Explosion, Helios Creed, Zorn, Railroad Jerk, Didjits, Denison Kimball Trio, Nick Cave, Birthday Party, Chokebore, King Carcass, Green Magnet School, Grotus, Sandy Duncans Eye, Rapeman, Mucho Mas!!! Send either $1, trade list, or three stamps for list to: JAYBIRD, POB 417, Mt. Prospect, IL, 60056

VIDEOS!!! Antiseen, Murder Junkies, Bad Brains, Misfits, Samhain, Buzzoven, clawhammer, Cows, God Bullies, Jawbox, Jawbreaker, Operation Ivy, Rancid, Muffs, Superchunk, Unrest, Jane's Addiction, Lunachicks, Alice Donut, Murphy's Law, Shelter, Babes In Toyland, Fastbacks, Dwarves, Mudhoney, Lubricated Goat, Seaweed, Screeching Weasel, Grotus, Sandy Duncans Eye, Rapeman, Mucho Mas!!! Send either $1, trade list, or three stamps for list to: JAYBIRD, POB 417, Mt. Prospect, IL, 60056

PUNK CORE RECORDS - all the worst in punk rock since 1989! Check out our online catalog at: http:/ www.punkcore.com or send a stamp/SASE for our full catalog of punk and Oi! records, cd's videos and t-shirts!!! Punk Core PO Box 916 Middle Island, NY 11953 USA

S.M.D. - "King of Drunk" 8 song 7" on beer colored vinyl comes with a patch, sticker, and fold out lyric sheet/poster. $3.00 ppd (US), $4.00 (world) cash or money order to Maury Vasquez, 8807 Arma St., Pico Rivera, CA 90660.

MAXIMUMROCKNROLL music classifieds

FIRST STRIKE NYC Oi! Debut album out now "In veneration of Fallen Heroes" 12 song LP. Over 40 minutes of music. Available on vinyl (CD format will follow), limited pressing of 1,000 $12 N. America/$15 Europe/$17 R.O.W (postpaid). From T. Majors P.O. Box 2301 New York, NY 10008 USA http://www.geocities.com/sunsetstrip/plaza/1002/main.html

RARE PUNK VINYL: LP's & 7"s 1969-1989 @ Roamin' Records On Line @ http://members.aol.com.HalRom/RoaminRecords.html or call 949-650-1343.

KILL YOUR RADIO! Punk, Pop, Hardcore, Indie, Emo and Ska from the finest independent bands and labels. Write for free catalog and stickers. Skatterbrain Records POB 68082 Schaumburg IL 60168 www.skatterbrain.com

SHITTY CITY COMP TAPES good quality punk and hardcore very cheap. #2 out now, 19 bands, 30 something songs $2 USA/ $3 world. Can't beat it! Shitty City 6511 Burgundy St. San Diego, CA 92120

THE VAPIDS from Canada got a new 7" EP out. $4 US $5 CAN, ppd and lots of other shit. We are looking for good distro throughout the world. Also looking to do comps and zine interviews. So write and get a catalogue and let us rock your punk world. Box 316-2021 Lakeshore Rd. Burlington, Ontario Canada L7R-1A2 or call 905-631-7152

FOR SALE/TRADE: Orig. punk and hardcore list includes Deep Wound 7", Negative Approach 7", Government Issue 7", Last Resort, Skrewdriver, Oi! comps, Kids 1st and 2nd LP. Less rare stuff as well for fair prices. Send $ for list to Sven Wouters, Kapelsestraat 43, 2950 Kapellen Belgium.

YOUR MOTHER NEW LIVE CD split with Nancy Vandal (Aus). 39 tracks with 24 pg booklet US $8 ppd. All You Can Eat/ Lawnsmell (aus) split CD- last copies $8 ppd. Blind Records: PO Box 980, Artarmon NSW 1570, Australia blindrecords@bigpond.com

CHECK OUT THE BIGGEST Punk Rock mailorder catalog in the world! over 65 pages full of rare and out of print Punk records from: Adicts, Dickies, Blitz, Crass, Partisans, Dead Kennedys, Misfits, Subhumans, Dils, and thousands more. Everything from 1977 to the present. Also hundreds of patches, shirts, stickers, and buttons to choose from. (all for cheap too!) For the newest catalog, send 3 stamps or $1.00 to: Dr.Strange Records, PO Box 7000- 117, Alta Loma, CA 91701 USA. Or check out the web page at www.drstrange.com And when in Southern California check out the new store. 2300 square feet of pure punk rock! Records, cd's creepers, bondage pants, studs, and more... (909) 944-1778

WANTED: EVERYTHING from the Filth! Videos, stickers, patches, pics, eps, lps, bootlegs, and also "Live the Chaos" ep, and their split lp! Thanx a lot! Up the punx! Write to: Giro/Rua Fernao Vaz Dourado 95/1ºA/4150 Porto/Portugal.

CONFLICT TRIBUTE! Being put together by SFW? Records. Bands send us your take on a Conflict song, plus one original. Comes with booklet, each band get 1/2 page for art, pics, etc! (DC 7/99) 253 Alexander St., Apt. 322, Rochester, NY 14607

GG ALLIN TRIBUTE CD "Straight From Hell" 22 songs by 22 bands. Cover art by Jeff (Anti-Seen) Clayton. Send $15 payable to Crazy Bastard Records, 16420 SE McGillivray, Suite 103-831, Vancouver WA 98683. Meatmen Tribute coming soon!

LABELS AND BANDS please get in touch! Ox-Fanzine is a punk rock/hardcore zine based in Germany, we've been running for 10 years and if we still don't know each other, it's about time this changes. Send your release and we'll review it! www.punkrawk.com, ox@punkrawk.com, Ox - Fanzine, P.O. Box 143445 45264 Essen, Germany.

SALE: Beaver - Trendy ep orig ($10), Tazers - lp, Killerbees - 7" (KBD), Vectors 12", English Dogs - Mad Punx 12", Broken Bones - 1st ep, Rousers - Touched lp, Nitwitz - lp. TK, 411 Chestnut Ave., Washington Grove, MD 20880

NOISY BAND!/INDIVIDUALS! Get in touch! Send material for possible release/ distro. (Noise/experimental/lo-fi/grins/ punk/ambient/electronic/home-made/ spoken word, whatever, etc) Just go the fuck off! Thanks to all who have contributed! Anti-Everything: 22 Mallory, #1, Hampton, VA 23663, U$a email: existnoise@aol.com.

"ALL KINDSA NOISE" comp. c90 w/ Cannibal Cop/Moz/The Micronauts/Suppression/Dyslexis Coup/ Experimental Farm/Baphomet Criers +20 more! (punk/ lo-fi/grind/noise) $3 ppd (world). Trades welcome! Anti-everything: 22 Mallory, #1, Hampton, VA 23663. U$A email: existnoise@aol.com Web: http://members.aol.com/existnoise/page3/index.htm

DO YOU ENJOY LISTENING to "Fucked Up Noises"? V/A "Splurge" c60 w/No-Fi/Autioethik/Anus Grin/Sprawl. Comes with booklet/stickers. $2 ppd. No-fi "Demonstration Cassette" c? $1ppd. Vomitron "Generation Loss" c10 $1 ppd. Soon! "Noise Conglomerate" c90 w/ The Violet Grind/Guerre Solitaire/Joshua Norton Cabal + more! Moz c30. 7"s by Autioethik/ (No-Fi)=Sonic Deterreut. Trades welcome! stamp=list. Anti-everything: 22 Mallory, #1,Hampton, VA 23663 U$A. email: existnoise@aol.com.

ENEWETAK - "Onward to Valhalla" CD - Orange County viking thrash available now. $10 ppd. cash/M.O. to Jim Greco, 20092 Winfield Ct., Yorba Linda, CA, 92886.

SALE: MISFITS "Al's Bar" Lp $20, Jon Spencer "Big Yule Log Boogie" 7" $20, Halo of Flies "Big Mod Hate Trip" 7" $8. Send stamp for list. Sam Crawford, 129 W. Walnut #R, Lancaster, OH, 43130.

BANDS WANTED for compilation CD's. Punk, Hardcore, Ska, and Thrash bands wanted for Loco Diablo Underground CD compilation #3. Send demo's to Loco Diablo, P.O. Box 332, Thomasboro, IL, 61878.

WANTED: NIRVANA. Will pay: 'love buzz' 7" $200. 'molly's lips' 7" $40. 'Bleach' lp (color vinyl) $40. 'Bleach' lp (aussie color vinyl) $50. 'here she comes' 7" $30. 'Bleach' (us lp + poster) $60. Many more, please offer any rare nirvana item!! Will give higher prices in trade! 2 IRC's / 2 US$ for list. 1500+ rare punk / KBD, hardcore items. N. Verbanck / BP 13 / 66320 Marquixanes / France (sale/trade).

FRANTICALLY SEARCHING for "The Unheard Music" starring X (boots ok) and boon companions from the Pittsburgh and Wisconsin areas. Kathy says please! I need these things crazy nuts. K / PO Box 1633 / Superior, WI 54880. http://members.tripod.com/himmelpimmel/

ORDER YOUR STREET PUNK ONLINE! Records, CD's, T-shirts, and more from bands like Dropkick Murphys, Bruisers, Boils, Oxymoron, No Ones Victim, Workin Stiffs, Templars, Ducky Boys, Anti Heroes, Wretched Ones, Cocksparrer, The Oppressed, Last Resort, 4-Skins, Pressure Point, ANL, Patriot, One Man Army, Truents, Squiggy, & tons more. Secure Online ordering available. www.cyclonerecords.com

STREETPUNK records, CD's, and more. Order online or send $1 for printed catalog to Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054 USA

ABSTRACT NOISE GUITAR tapes by Dan Hintz available for $5 ppd, worldwide. Lo-fi ambient trance punk loops. Write/email for complete listing. Dan Hintz / 608 O'Farrell Street #62 / San Francisco, CA 94109 email: cactusd@hotmail.com

V/A "Pure Punk" Sampler CD Bruisers, Boils, Ducky Boys, Pinkerton Thugs, Randumbs, Guttersnipe, Squiggy, Gun Dog, Bombshell Rocks, Cuffs, and more. 21 songs for $5.00 (Overseas add $2.00 P&P) Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054

MAXIMUMROCKNROLL music classifieds

GG ALLIN- LOOKING FOR GG STUFF- 7"s, 12"s, artwork, pictures, letters, flyers, tour shirts, anything autographed. (No turds please.) Will buy for good price or possibly trade. Write- Erek, 255 G St. #265, San Diego, CA 92101 The mission isn't dead.

BACK IN PRINT "It's Better than a Poke in the Eye" v/a CD comp $8.00. Send cash to Skanking Skull Records/ 40101 Sherydan Glenn/ LadyLake/ FL/ 32159

HAVE: 2 COPIES OF CODE 13 13" bootleg LP "For Those Who Used to Rock." Desperately seeking Charles Bronson/ Code 13 9" live boot. T.K., 6401 Fox Path, Chanhassen, MN 55317

I'M LOOKING FOR live or rare recordings (audio or video) for these bands: Christian Death, Crash Worship, Dead Horse, Dr. Know, DRI, Metallica (w/ Cliff), New Wave Theatre (TV show), Nervous Gender, Pestilence, Sex Gang Children, Spiderworks, and any other similar stuff (esp. early LA Death Rock). Please e-mail me at: dirtysanchez@ usa.net. Thanks.

HAVE, BEST OFFERS: PHC "Vigilante" 7" Greywax, Assuck "Blindspot" 7" Open Recs, Resist/ ClusterBomb Unit Flexi 7" limited to 1000 w/ stickers, Resist/ Disrupt 7" Spazz/ Monster X 7", Spazz/ Brutal Truth 7", Soazz 7"yellow cover, MITB/ Pink Turds 7" white cover splatter vinyl, Antischism "End of Time" 7", Human Greed/ Monster X 7", Fax: 514-282-9449, email crissdragan@ hotmail.com

HAVE, BEST OFFERS: SOB "What's..." LP, Spazz "Dwarf..." LP, Brutal Truth "Need to Control" Box, Stikky "Where's..." LP on Lookout, Hellnation "Colonized" LP, Econochrist "Ruination" test press LP, Crossed Out 10" on Noize for the Masses, Grief "Dismal" LP, Crossed Out "Fuck Grindcore" 10" splatter vinyl, Sore Throat "Never Mind..." one sided LP on Weasel Recs, Dropdead 11", Chaos UK "Short, Sharp..." LP, Negazione "Lo Spirito..." LP, Extreme Noise Terror "Peel Session" LP, E.N.T./ Chaos UK LP on Manic Ears, ENT/ Filthkick LP, ENT "Phonophobia" LP, Carcass "Reek of Putrefaction" LP. Fax: 514-282-9449, email crissdragan@ hotmail.com, Box 524, Stn. C Montreal, H2L 4K4, Canada

VIDEO WANTED The Ex, Makers, Swinging Neckbreakers. Diamanda Galas with John Paul Jones. Edward Rudy, 4418 Falcon Meadow, Katy, TX 77449

EAST BAY SXE. Need drums, guitar, vocals for killer old school band. Fun, fast, positive. Girls welcome. No racist, sexist homophobes. Eric 31, PO Box 55603, Hayward, CA 94545. Send me a letter and your phone number. XXX

WANTED, JOHN CALE RECORD with Deerfrance playing on it. Mountain Press, PO Box 8266, Ann Arbor, MI 48107-8266

HAVE, BEST OFFERS: MITB/Bizare Uproar 7", Napalm Death/SOB 7" flexi, Crudos/"Las Injusticias..." 7", Crudos/Manumission 7", Crudos/"La Rabia..." 7", Crudos/Huasipungo 7", Iabhorher "Crowskin" 7", Hellnation "Suppression" 7", Hellnation "Aussie" 7" (Lmt 1000), Grief/"1st" 7" (2nd press of 300), Grief/13 7" (light blue wax), Grief/Dystopia 7", Eyehategod/13 7" (on Slap a Ham), SOB "Thrash Night" 7", Econochrist "It Runs Deep" 7" (2nd press/ blue wax), Copout 7", Cyclops "Second Son" 7" (#385 of 800), Crossed Out/Drop Dead 5" Fax 514-282-9449, Email Crissdragan@hotmail.com P.O. Box 524, Stn. C, Montreal, H2L 4K4 Canada

WANTED: RELIABLE CONTACTS to obtain current Japanese hardcore releases, vinyl/cd, both personal copies and multiple copies for distro. Labels like Bloodsucker/ Anarchy Prod/ Fast Nail. Also interested in old/rare vinyl. Will pay cash or trade for recent UK punk/hardcore releases. Inflammable Material, PO Box 2544, London NW6 3DF UK

HAVE, BEST OFFERS: Born Against/ MITB 8", Antischism "This Is War" 7" (green cover), Spazz/CFDL 7", Spazz/ Charles Bronson 7" (2nd press), Spazz/ GOB 5" (1st press pink wax), Spazz "Tastin Spoon" 5" (1 of 100 signed), Spazz/Jimmie Walker 7", Spazz/Toast 7", Spazz/Floor 7", Discordance Axis "Necropolitan" 7", Charles Bronson/Ice Nine 7", MDC/Capitalist Casualities 7", Capitalist Casualties/The Dread 7", "In The Spirit Of Total Resistance" comp (2x7" w/ Crudos, MITB, etc.), Heresy "Whose Generation" 7", Citizen's Arrest "A Light..." 7", Uranus/Immoral Squad 7" (1st+2nd press), Monster X "1st" 7" (w/poster) Fax 514-282-9449 Email Crissdragan@hotmail.com

HAVE, BEST OFFERS: Stikky "Cuddle" 7" (Euro press Off The Disk Recs splatter wax), Stikky "1&1" 7" (green wax), Misery/Hellspann 7" (1st press), Disrupt/ Taste Of Fear 7" (Off The Disk Recs), Spazz/Brutal Truth 7" (pink wax), No Use For A Name "Let 'Em Out" 7" (Slap A Ham #3), Dropdead "Aussie" 7", Bleaurgh 7", Son Of Bleaurgh 7", "Bloodless Unreality" comp 7" (w/ Assuck, Hellnation + 2), Slave State/Lack Of Interest 7", Rupture/Slave State 7", Rupture "Baser Apes" 7" (green wax), PHC "In A S/E Limbo" 7" (#473/500), No Comment "Downsided" 7", Neanderthal/Rorschach 7". Fax 514-282-9449 Email Crissdragan@hotmail.com

NEW UK BASED label looking for original bands. The more fucked up and crazy sounding the better. We think we have heard it all. Try and prove us wrong. Send demos/rehearsals/whatever to: Obsidian, 5 Peterborough Ave., High Wycombe, Bucks, HP13, England.

OVER 600 RARE to very rare records for sale. Mostly early 80's punk, hardcore, oi and anarcho punk. Mostly British and U.S. with some Italian, German, French, Australian and Scandinavian stuff thrown in, too. Send $1.00 or IRC for full list. François Bouthiaux / 19 bis rue Des Ecoussons / 25 300 Pontarlier / France

HAVE, BEST OFFERS: Raw Power "Screams From the Gutter" LP on Toxic Shock, Citizens Arrest LP w/ poster, Shitfit/ Human Greed LP, Sore Throat "Unhindered" LP, Doom "Peel Session" LP, Sore Throat "101 Tracks" LP, Chaos UK "s/t" LP on Riot City, Resist "The Solution" LP, 97A Lp #1 of 97 blue vinyl, Antischism/ Subvert LP, Antischism "Still Life" LP, Grief/Soilent Green 10", Charles Bronson 39 LP, His Hero is Gone/Uranus LP, Man Is the Bastard/ Cap. Casualties LP, Rupture/ Belching Beet LP, Leather Face "Mush" LP, Heresy "Face Up To It" LP. Fax: 514-282-9449, email crissdragan@ hotmail.com, Box 524, Stn. C, Montreal, H2L 4K4 Canada

LABELS AND BANDS please get in touch! Ox-Fanzine is a punk rock/ hardcore zine based in Germany, we've been running for 10 years and if we still don't know each other, it's about time this changes. Send your release and we'll review it! www.punkrawk.com, ox@punkrawk.com, Ox-Fanzine, P.O. Box 143445 45264 Essen, Germany.

WILL PAY UP TO $15.00 each for 2 copies of Naked Raygun's Understand album on CD (it's OK if you only have a spare one). Will pay nothing for consistent penpals into any punk sub genre and mountain and/or road biking, cross-country skiing, education, dark chocolate and not paying too much heed to peer pressure. François Bouthiaux / 19 bis rue Des Ecoussons / 25 300 Pontarlier / France

HUGE EMAIL CATALOG: Hundreds of punk and hardcore 7"s, CDs, LPs, from around the world! Ultra-cheap prices; North America: all 7"s $3 each ppd, 2 for $5, 3 for $7; World: $5 each ppd, 2 for $8, 3 for $11 all ppd airmail!! Catalog available via email only!: moocow@itis.com (new email address!!) Labels, we trade!! Moo-Cow/POB 616 Madison, WI 53701

LOOKING FOR RECORDS: The Feederz, Ever Feel Like Killing Your Boss lp, Teachers in Space lp. Sloppy Seconds, Destroyed lp on Toxic Shock. And anything from the Mentors. Write to: Barney, 75 Scenic View Dr., Deep River, CT 06417.

BACK IN PRINT "It's Better than a Poke in the Eye" v/a CD comp $8.00. Send cash to Skanking Skull Records/ 40101 Sherydan Glenn/ LadyLake/ FL/ 32159

MAXIMUMROCKNROLL classifieds

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 Radio Shack parts, for under $13! 7 step instructions anyone can do. Fast service you will receive in two weeks guaranteed! Send well-concealed cash or $10 money order to: Ed, PO Box 157, West Sayville, NY 11796

FREE HBO, PLAYBOY, SHOWTIME! Laid off punk cable worker tells all! Build a descrambler for under 13 bucks with 7 Radio Shack parts. Very easy to do, simple 7 step instructions sent immediately! Send $10 well-concealed cash or money order to Ed Duckfield, PO Box 157, West Sayville, NY 11796. DIY punks!

BANDS-I CAN DESIGN and print your 7" covers at a reasonable and competitive rate. One to four colors, single or double sided. Printing w/o graphic design also available. T-shirt silk-screening also available. Write or email for rates. Larry/Genetic Disorder, PO Box 15237, San Diego, CA 92175 or <harmon1@mail.sdsu.edu>.

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: twff@juno.com or via the web: http://www.freeyellow.com/members2/seidboard/twfhome.html

REMEMBER WHEN you were made fun of for having blue hair and a nose ring? When alternative meant alternative? Not having to trip over 13 year olds or cheerleaders in the pit? Remember Ministry, Skinny Puppy, Jane's Addiction, and NIN? Introverted, antisocial bastard seeks correspondence and friendship. C.J. at P.O. Box 641, Green, Ohio 44232

CHRIST THE DARK YEARS chapbook tells about the unknown youth of the christchild, the wanton lust, hate, and killing sprees free with the purchase of The Pimps tape Geeking Dream. Send $6: CNF, POB 9152 Virginia Beach VA 23450.

LYRICS, CHORDS WITH AUDIO tape. Various tunes. Contact: Anthony Russ, 1324 Burdsal Pkwy., Indianapolis, IN 46208

VIDEOS, HAVE LOTS: Humpers, Groovie Ghoulies, Wu Tang, Unbroken, Spazz, Beastie Boys, Madball, Damned, Stray Cats, CandySnatchers, Donnas, PeeChees, Toiletboys, Los Crudos & lots more. Send list for trade & SASE to: JollyMolly / 1019 N. Anza / El Cajon, CA 92021. Also do custom printing, 1" buttons & silkscreening 4 cheap!

ANIMAL ABUSE also happens in Holland! Of course, and we want to end it. I'm making some tapes (D.I.Y.) for the AIF to support them and I'm looking for more bands who sing about this subject and mean it! Please send all your stuff to: Femke / Groenewegje 157 / 2515 NC Den Haag / Holland.

FUCK THE SCENE video zine 120 mins. of video insanity with prank caller James at 15, the 440's, the Spo-its, Limecell, Rancid Vat, Hellstomper, AntiSeen. Send signed age statement. $12 ppd cash or MO only to: Andy Miller / 2326 Sheffield Road / Raleigh, NC 27610. Videos come in nice plastic case and cover.

DOES YOUR RECORD / 7" need airplay? Send $20 for a list of 90 radio stations airing vinyl 7"s. Pre-addressed stickers make for easy mailing. S.B. / Box 1253 / Easton, PA 18044. (checks, ok) Get your music heard!!!

SELLING MY POSTERS, POSTCARDS, AND PHOTOS From Psycho to Hardcore Punx. Please send me $2 for complete list. For info: Vincenbo Bruno, Via Pietro Giuria 36, 10100, Torino, Italy

LOOKING FOR MAXIMUM ROCK AND ROLL issues #3 and #4 in good condition. Please write! James Forbes, 450 Sebastopol Ave, Santa Rosa, CA 95401

MADE UP TO MESS UP: A zine/book, chronicles the looks of the early punk aesthetic. DIY ideas and tips on make-up, amazing dye jobs, henna tattoos from a cosmetologist. Trivia and collages of Exene, Debbie Harry, Siouxsie, the Slits, and more! Huge! $7 worth of FUN! Send cash to Sailor's Enterprises, PO Box 162585, Sacramento, CA 95816-2585

ALOHA!http:members.aol.com/hwnexp ....Mahalo!

HEY YA FAWKIN PUNX! I'm 23, traveling to California around mid-June '99. San Francisco, Berkeley, Antioch, LA, Hollywood. Need places to stay, friendly people to show me around, info on crash pads, FNB, punk clubs/shops, etc. Looking for (serious) open-minded travelers to come along! (NO racists, sexists, homophobics, or druggies.) If you can help w/ anything please write! Jeremy Culp, 516 N. 3rd St., Columbia, PA 17512-1142

OLD TATTOO FLASH, full color in 2" acrylic and silvertone "frame" on 16" ball chain. "Pin-Up" designs from the 30's & 40's: Devil girl, Mermaid, Hula Girl, Cowgirl, or "Pinwheel" star, Dagger through heart. Unique, handmade, signed by artist. $12 ea., or 2 for $20 cash to Sailor's Enterprises, PO Box 162585, Sacramento, CA 95816-2585

GRAFFITI WRITER locked up 'til Sept. 2000 wants to trade photos of graffiti. I have hundreds of photos. Also any women that might wanna write to a 24 y/o skater/vandal write to Justin Davis, #40675-198, P.O. Box 34550, Memphis, TN 38184.

SCUMFEST 99 Three days of extreme punk, beer, and BBQ August 12th, 13th, 14th. Write or call for more info. Scumfest 97 & 98 videos for sale $12 ppd or both for $20. Send signed age statement. Cash or MO only to: Andy Miller / 2326 Sheffield Road / Raleigh, NC 27610. Call 919-833-6520. Videos come in nice plastic case and cover.

USAnarchy DISTRO. We sell pins, patches, bondage pants. For catalog send 2 stamps to: 216 Shelford Ave. / San Carlos, CA 94070. www.geocities.com/sunsetstrip/gala/5082. UxSxAnarchy@hotmail.com

QUEER OR BI – I'm a 21 year old guy into DIY scene, photography, nature, and traveling. Musically, I'm into Subhumans, Bikini Kill, Rudimentary Peni, Crass, Mukilteo Fairies, etc. Seeking others with similar interests to correspond with. Dale / 714 Woodlawn Ave. / Lewisberg, TN 37091

SERIAL KILLER COLORING Book $4 ppd. Porno Star Coloring Book $4 ppd. "I've got an Honor Student in my trunk" Bumpersticker $2. Mini-catalog $1. Send to: Rich Hillen / P.O. Box 1212 / Merchantville, NJ 08109. http://membrane.com/hillen/

MRR BACK ISSUES WANTED: 0-21, 23, 24, 41-42, 45-51, 53-55, 58-60, 65-67, 71-75, 77-80, 82-84, 88-102, 104-109, 110 Pt 1, 111-152, 163. If you have these, and thinking of selling or getting rid of, please write me. Kristoper Jolly, 2942 Kinsey Av, Des Moines, Iowa 50317 (State condition, with quoting price.)

BIG BUCKS for back issues of Maximum RocknRolls numbers 72, 74, 111, 151 #1, 155, 167, 176. Please write Dano Thompson, 5414 E. Mt. Houston, Houston, TX 77093

I HAVE EXTRAS. Back issues of Maximum RocknRoll for sale or trade. Numbers 26-35, 60, 70, 82, 102, 104, 116, 133, 145. Please write Dano Thompson 5414 E. Mt. Houston, Houston, TX 77093

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Oi! Oi! SKINHEADS ONLY! You know who you are! Write to Chelsea Girl, PO Box 352, Lake Zurich, IL 60047

Oi! 28 y/o Ex-Skinhead looking for single skinhead or punk girl. Pen pal, friendship, or more? Favorite bands: Blitz, 4-Skins, etc. Send letter and picture to Razor Blade Productions c/o Mike 4735 Clairemont Dr. #428 San Diego, Ca. 92117

HEY SPACE CADET, tired of punk rock??? Fight Godzilla! "Fighting Godzilla With a Squirtgun" zine is about martians, love, old-time radio programs, schizophrenia, and lots more stuff. Don't fret, we've still got interviews with MTX, Pansy Division, and The Queers! Have a taste of Fighting Godzilla! $2ppd for 50 pages! Fighting Godzilla, 14050 Michael Dr. Orland Park IL 60462.

INFLAMMABLE MATERIAL- Massive new mail order catalogue out now. US/ Euro/ Japanese HC/Punk/Grind, vinyl/cd, Flipside/ MRR, second-hand vinyl, Rollins books, plus Beer City and MCR Japan labels. UK: send A5 SAE, Europe/World please send IRCs for lists. Urko 7" just out on IM label too. Inflammable Material, PO Box 2544, London, NW6 3DF, UK

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BANDS-I CAN DESIGN and print your 7" covers at a reasonable and competitive rate. One to four colors, single or double sided. Printing w/o graphic design also available. T-shirt silk-screening also available. Write or email for rates. Larry/Genetic Disorder, PO Box 15237, San Diego, CA 92175 or <harmon1@mail.sdsu.edu>.

VITAL MUSIC MAILORDER

Independent Until Death!

Above: TED LEO of Chisel plays a set at Vital's February open house, starting out solo and then adding bass and drums to shake the rafters.

VITAL MUSIC CELEBRATED IT'S 10TH ANNIVERSARY LAST MONTH

Thanks to all the labels, bands, distros and customers who have worked with and supported Vital over the last 10 years. Despite some difficult times we are still here and standing with many plans for the future. We are in this for the long haul.

Below is a small sampling of band and zine titles starting with **A**, **B** and **C** from our catalog of 4000+ records, CDs, patches, buttons, T-shirts, zines and more. Visit our website or write, e-mail or call for our 80 page catalog. Next month:D, E and F.(how exciting)

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Good Riddance "Gidget" 7inch
Motards/ Fuckemos split 7inch
Gomez LP $6/ Cd $8(28 songs)
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My Fellow Punks,
The time has come for you to no longer sit idly by, but to give up your hum-drum lives and rise up against the evil powers-that-be.
Whether it be by just purchasing a record listed here($3 each unless otherwise stated), showing your support with an anti-establisment button($1 each or free with any order) or simply ordering a complete catalog (1 stamp).
Whatever means of defiance you choose the time for action is now. The future holds many wonderful things including 7"s by Your Mother, the Reds(TX) and the Putdowns(TX).
These are exciting time we live in. Don't be left by the wayside. The Revolution is Now. Only you can make it happen. Make checks payable to me.
Love Your Pal,
Joey Edwards
Joeyedw@mail.utexas.edu

Other Stuff
Motards/ Permanent Voltage 7" Japan import $4
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Schlong/ one eye open split 12" awesome $7
Funpeople Experience CD, Anestesia CD, or Kum Kum CD (my #1 fav band) $10ea

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BLACK ARMY JACKET	222	Amazing Full length - worth the wait!	Chain/Rese..	LP/CD	7./10.
CAVITY	Supercollider	By far their best material yet. Awesome.	Man's Ruin	CD	10.50
DISCORDANCE AXIS	Complete	All early recordings, available again!!	Devour	CD	11.00
DYSTOPIA	Human = Garbage	Still an amazing listen - back in stock	Life is Abuse	CD	10.00
FUCK ON THE BEACH	Pwr Violence	Fuck - words don't do this justice...	Slap A Ham	LP/CD	7./10.
GACY'S PLACE	Smells Like	Crazy cover art - Aussie mayhem	Spiral Obj	EP	3.50
G.I.S.M.	Collection	Influential Japanese band -studio comp	Nightmare	CD	10.00
HELLCHILD	Circulating	Older Japanese band - blazing full length	Howling Bull	CD	11.00
HIRAX	Hate, Fear	Old school speedcore - limited quantity	Enigma	LP	6.00
HIRAX	Raging Violence	Hard to believe they'd surface, 15 yrs later	Enigma	LP	6.00
JUDGEMENT	Night Brings	Awesome stuff + full color artwork.	HG Fact	EP	4.50
LOS CRUDOS	Los Primeros	Collection LP - older & out of print material	Lengua Arm.	LP	6.00
.NEMA	Bring Our Curses	Amazing Michigan Hardcore - militia style	S Pollution	LP/CD	6/9.00
SEPTIC DEATH	Crossed Out Tw	40 song CD - ltd release - everything you need	Bac Sour	CD	9.00
SLOTH	It's Not Our..	Collection CD - cheap and damaging	Sloth	CD	3.00
TALK IS POISON	Straight to Hell	Single with 5 extra tracks - blazing HC	Prank	CD	5.50
ULTIMATE WARRIORS	Nazo Wrestle	Crazy packaging, and a crazier record - frantic	D. Decker	EP	3.25
WADGE	On a Mission	Fierce Canadian Hardcore - grt tempo changes	R.S.R.	10"	8.00
WORD SALAD	Dth March 2000	huge full length - check that cover art!!	Prank	LP/CD	7./9.00
YELLOW MACHINE GUN	Spot Remover	Japanese HC insanity - all female, no prisoners	Howling Bull	CD	11.00
V/A BACTERIA SOUR II - Second Edition		New tracks - DOF/In My Eyes/OAC etc etc	Bacteria Sour	EP	3.25
V/A DESTROYING SOUTHERN TRADITION		Deathreat / Damad / Suppression / Equity	At A Loss	EP	3.50
V/A FEAR OF GOD / DEATH NOISE		FOG demo tracks from '88 / DN demo & live	SiS	LP	11.00
V/A HELLCHILD / KILARA		Japanese blurrcore meets VA stoned weirdness	Rhetoric	10"/CD	7.50/10.50
V/A POSSESSED TO SKATE		Great comp, back in print (and on CD!)	Pessimiser	LP/CD	7.50/11.
V/A REPROACH		DropDead/MITB/Spazz/Rupture/Uranus+more	Ugly Pop	EP	3.25
V/A SPAZZ / SUBVERSION		Classic split CD, finally makes it over here...	Snapshot	CD	10.00

thanks to all who helped with the auction -

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THE CADILLAC OF [illegible]!

Dear Rev. Norb:

In your farewell column, you claimed that MRR was "gay." If this is, indeed, the case, does this mean I'm gay, too? And, if so, will I still be able to order records from Bulge like I did when I was heterosexual?

Questioningly,
John Q. Punkdick

Dear John:

Does my claim that MRR is "gay" mean that you, the hapless MRR reader, are "gay" as well? Why, yes, John. Yes it does. However, I am pleased to inform you that you will still be able to order records from Bulge Mailorder just like the regular people. "Hate the sin, love the sinner" we like to say. Further good news, sort of, is that one of our favorite dope-smoking distributors sent back a load of thought-to-be-out-of-print Bulge stuff, so, for a limited time only (no shit), you can once again score copies of the SPENT IDOLS "Chinese Suicide" and BORIS THE SPRINKLER "Little Yellow Box" (yellow vinyl/small box version) 45s for a mere $3 postpaid a piece, and we apologize to anyone who ordered these Dolly Madison Gems earlier when we didn't have any to sell ya. Naturally, we're still stocked to the gills with BORIS CDs like "Mega Anal" and "Saucer To Saturn," and, as we understand it, the specially repackaged version of "8-Testicled Pogo Machine" should be back in print shortly, thanks to the [illegible] of our Pacific Rim sister label, Mint Records. BULGE ON, SQUARE!!!

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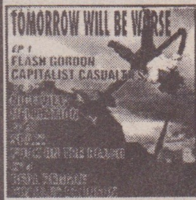

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Issue #5 of Chicken Is Good Food is out now! Featuring beauty tips from Japan, the high fashion punk rock world, reviews, articles, Mad Lib interviews with the *McCrackins* and *Four Letter Word* and lots more fun stuff. SLAP Magazine said "Basically, this zine is highly comedic and entertaining tidbits coupled with music reviews and band interviews ... Check this one out purely for quirkiness' sake." Get it now! 64 pages, newsprint, two clor cover - $2 postpaid or at finer book-sellers everywhere.

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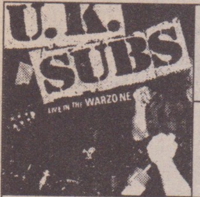

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22 tracks recorded live in Belfast in March of 1998. Includes "Stranglehold", "Barbie's Dead", "New York State Police", "New Barbarians", etc. Great energy and live sound.

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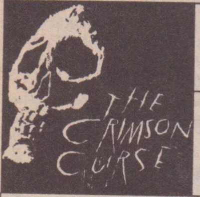

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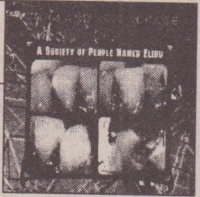

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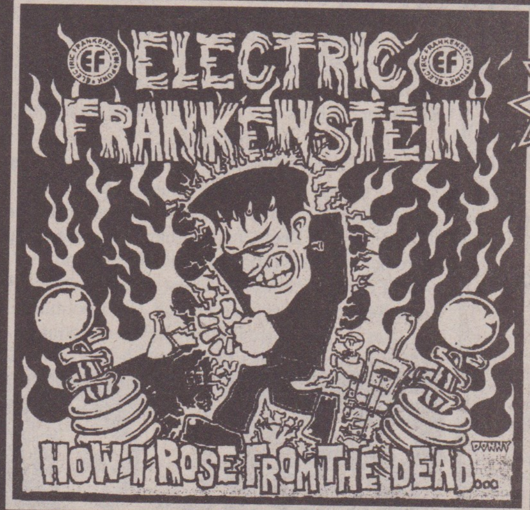

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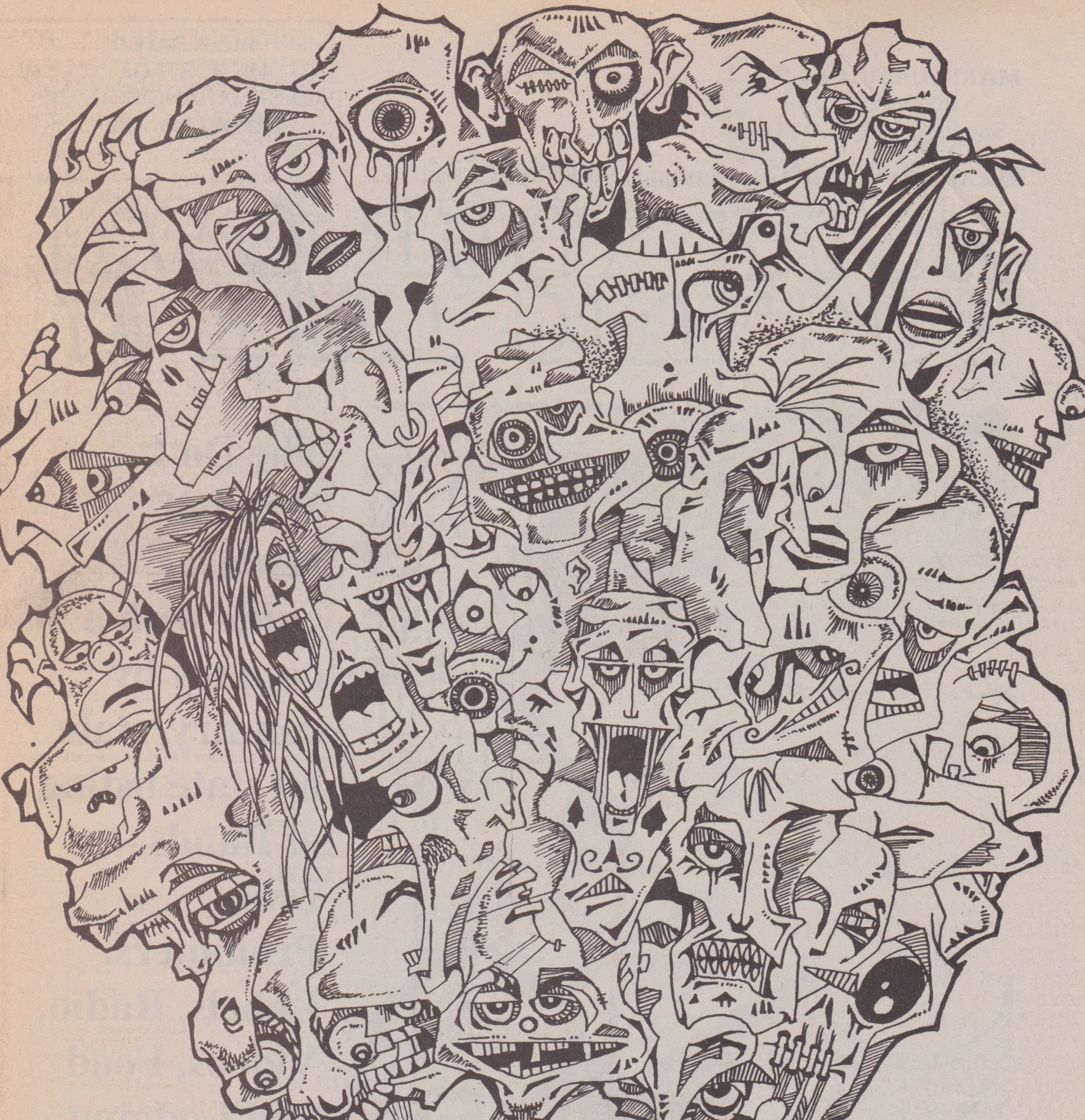
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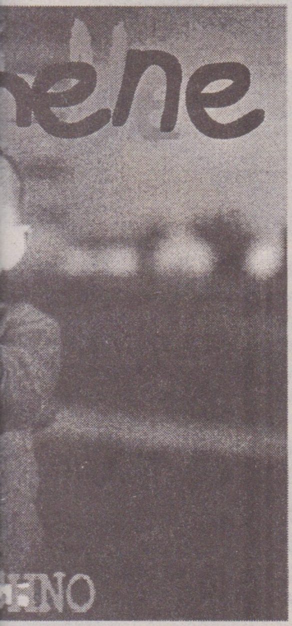
e same dimension, never mind the same word. It's like oil and r, it just doesn't go. Chalk and cheese. Iraq and USA."

And the imitation of less sonically minded aspects of Amer- culture by the British mainstream, to the point where overtly stic commentators refer to Britain as the "51st state", doesn't Polythene too impressed either. The debut single 'Kill no' was a laser driven blast of surf-punk which concerned with Cheetham Hill, one of Manchester's less glamorous areas s population's obsession with all things 'hood', as seen on t.v.

Local resident Darren explains, "The line 'it's elemental: it's ham Hill not South Central' is about people in Cheetham Hill youth - who go around with ski masks on, pretending to be ters, but it's not a real gangster place, there's no guns and stuff y, not many killings. They've just got baseball caps on and it."

The influence of Cheetham Hill on Polythene's sound is bly greater than that of any one band. Certainly, Polythene are more concerned with the social make-up of the city than any part of Manchester's oft-hailed musical heritage: New Order, The Stone Roses, Happy Mondays.



By Daniel Chapman

"Manchester's just disco town," spits Darren. "There's so much money around, yet if the clubs can't charge 12 quid on the door - like they do for dance music - they don't want to know. Most punk bands just ignore Manchester. They don't even fuckin' play here anymore."

Jaz weighs in with, "The best Manchester bands came from punk anyway, like Joy Division, The Buzzcocks and The Fall. The rest of 'em don't even matter."

Interest in The Fall was increased last year when, following their rophic tour of the US, they borrowed Kate to fill in on drums. asked but Kate wasn't sure," explains Darren. "But we said, 'cos the Fall are ace."

did it, played three very interesting gigs," continues Kate. in London, one in Reading. Got pelted with beer, got paid, home, end of story."

So the music doesn't come from a wish to emulate Oasis (a se which infects nine-tenths of Mancunian bands so lacking in nation) but it's source does still lie within the city boundaries.

"Cheetham Hill isn't the reason why we started the band, but e reason why we sound like we do," states Darren.

"We're angry about a lot of stuff," elaborates Kate. "It's just ay it comes out. It's not conscious, it's just the way we are. e are a product of their environment, and our music is a ct of us."

"We're trying to turn it into art," rejoins Darren. "It's like py for us. If I wasn't writing songs about it and being in a band in it, a part of it, getting stoned every day and pissed like one else does."

"It's our way of commenting on it," adds Kate. "We're saying s what it's like', and if it comes out as distorted and angry, well, because that's the way it is."

n continues: "We don't think we're going to change it, we're olding up a mirror and saying 'Fuckin' hell! What's going on?' e plugging out of it as well, when you see it yourself and write it down it's like drawing a line between you and that. Not going along with the flock."

"There's some answers in there though, in the lyrics," thinks Jaz. "It's not just observations...'Fuck the money and fuck yourself' - now, there's an answer."

An answer which you'll find in 'Low frequency Loan Shark Radar', lead track on the recent 'Pet Hates EP'.

"That song is from an interview with Brian Wilson," explains Darren. "He said that he had this low frequency radar, where he could tell if people were malevolent or benevolent, and it reminded me of when the debt collectors come around and all the streets are clear and everyone suddenly disappears and all the lights go out - it's like everyone's got a radar scanner in their heads, like a sixth sense."

"It's like survival," adds Kate. "If you've got no money, you avoid people who are trying to get it off you."

If you're reading this and thinking that such social comment is not for you, that you'd rather your music was free from such concerns, if all you want is escapism and an excuse not to think, then here's some news for you.

"That's rubbish," begins Kate. "Anyone who says that needs fucking stringing up. A lot of people that listen to Oasis and stuff like that...it's just mind numbing music because they don't want to think about real life, they don't want to think about reality so they listen to crap because it doesn't challenge them. That's why some people get pissed off and walk out of the room when they see us play, they can't understand it because it doesn't register with them, they can't handle what things are actually like, they can't handle reality. Isn't it better to give people a kick up the arse and make them have a look at themselves, rather than let them fester on their couches watching fucking Jerry Springer?"

"I've got a special message for those sorts of people," interrupts Darren. "Fuck off."

"Our aggression isn't really contempt," continues Kate, breathing normally again. "I'm just pissed off at people for taking all the shit and they don't fucking DO anything, they're just really lethargic."

"You can slack all you want," adds Jaz. "But at some point in the day you've got to make some noise!"

"People who like us are really into it," says Kate. "The perfect audience is where they either love it or hate it. What's the point of doing something if people just go 'oh, it's alright'?"

One of the aims of all this punk business, you see, is inspiration. Consuming is not enough. Polythene are the kind of band who make you *want* to jump off the couch, to kick the TV in, to think for yourself, to stop taking it and take part instead. This is not the MTV generation. If you read this and then forget it, that's everybody's time and effort wasted. If you read this and then do something about it: ask for more information, buy a record, or even just show it to a friend, well, then maybe we'll get along. There's nothing better than the knowledge that what you're doing is inspiring others into positive action.

"Bands have already said that they're influenced by Polythene," beams Darren. "Some cool bands like Pro Homo and Jackie O have come and said they were influenced by us and we can obviously hear it, and it's the one."

This is more than just pop music. It's communication. It's getting out there and talking to the people.

"Music is something that everybody listens to all the time," says Darren. "People think it's just pop music but it isn't, is it? From the beginning of time people have jumped about dancing and stuff like that, having a sing-song when they killed a fucking buffalo. So, we're killing buffalo. In a metaphysical way."

"Our music can be taken as just fun, but in the same way that watching people having their heads cut off can be fun," continues Darren. "If it's not entertaining no-one's going to give a fuck are they? If someone has got something really good to say, but the music or the show is shit, what's the point? You might as well just go and get a script and read about it ."

That show has been flooring audiences all over Britain. It's more than just playing the records live, it's a release of energy and pent-up aggression, and the description that Darren likes best is "rabid". Polythene enjoy what they do and it shows.

Darren: "We've seen a few American alternative bands over here, and they do put on a show compared to British bands. People don't want you to just stand there like Oasis - you might as well sit down."

You can contact Polythene at:
PO Box 23, Manchester, M16 9BU, UK